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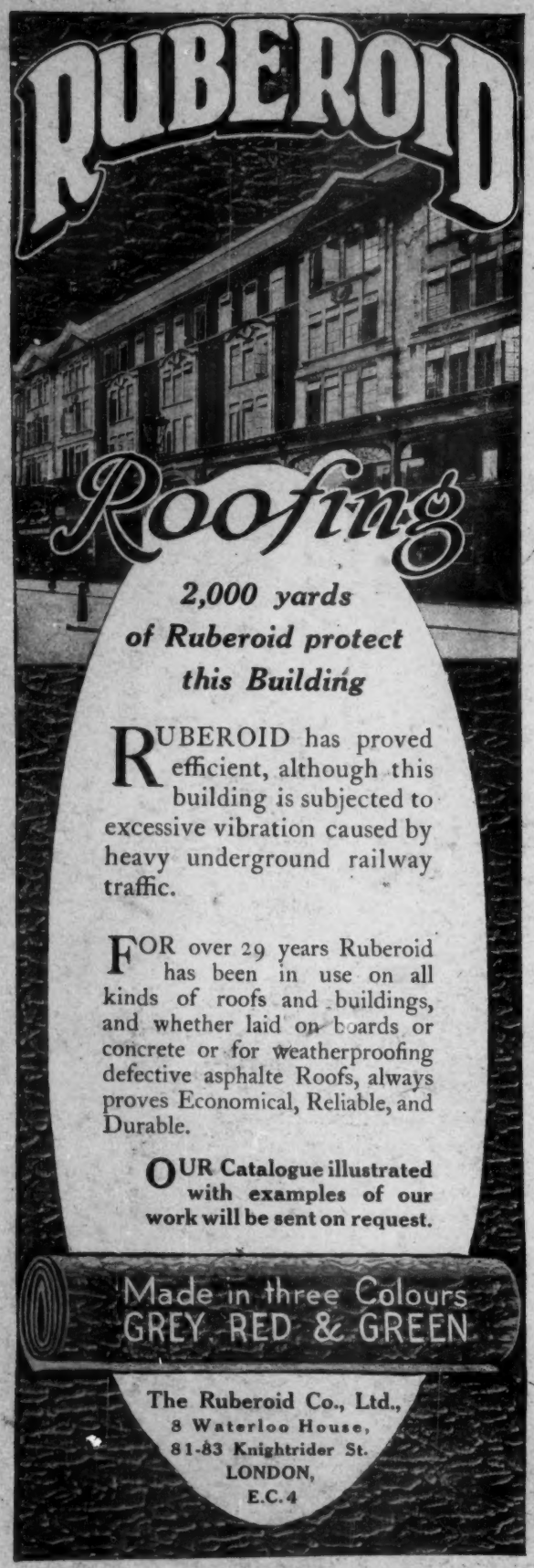

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WATERLOO PLACE, LONDON, S.W.

Drawn by Francis Dodd.

September 1920.

Plate I.

This drawing gains considerable interest from the fact that it records a former state of Waterloo Place. In producing it, therefore, Mr. Francis Dodd has made yet another valuable addition to the topographical records of London. An important part of the rebuilding scheme which has been executed since the drawing was made is the readjustment of the central monumental group, and the addition of two statues—a new one of Florence Nightingale, and a statue of Sidney Herbert brought hither from another site.

The Charm of the Country Town.

IV.—Monumental Architecture at Plymouth.

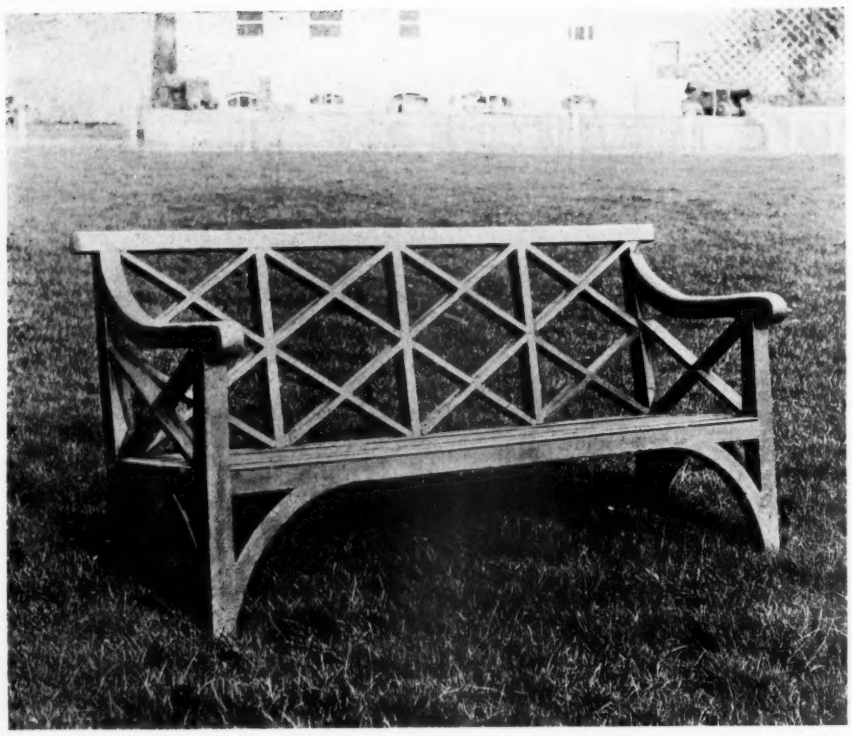
By A. E. Richardson, F.R.I.B.A.

THE ancient seaport of Plymouth, a triple sisterhood of towns, has during the centuries grown along the water's edge and on the heights to form a gigantic bow of eight miles. No situation could be better devised for a naval centre, none better chosen by the Admiralty Lords of Dutch William's day for mothering the king's ships. Plymouth with its historical associations is the product of centuries; it is allied to the sea, upon which it relies for sustenance and protection much as a capital city depends upon its river. No definite plan attended the birth of this Western port; it has grown to meet the needs of the Navy. From the Hoe at sunset the flash of the Eddystone light can be caught; away to the west the Cornish hills melt into a golden haze; and to the north, above the cool green uplands, frown the grim heights of Dartmoor. Plymouth pays toll for her advantageous position when the westerly gales sweep the Channel. Then her waterproof mantle of slate and stucco is proved, then the wind-driven rain and sleet sweeps her alleyways and crevices and then it is that the damp sea-fog renders the aspect grey and cheerless, save for the veining of her marble pavements washed clean. Mother Plymouth is a guardian of the sea; to her it is life, and from such associations her whimsicalities have emerged. She is Elizabethan and adventurous despite the medley and motley of the newer suburbs, neither does the canker of breweries and gasworks dismay her.

ROYAL VICTUALLING YARD, STONEHOUSE: MAIN ENTRANCE FROM DURNFORD STREET.

Many actors of the past—kings, queens, ambassadors, admirals, and generals—have strutted this sea-girt stage. Under her old roofs wars and expeditions have been planned and sieges sustained. From the decks of vessels riding in the Cattewater, explorers, merchant venturers, and founders of new Englands have taken their last look at the Motherland.

We study towns best from maps—that is to say, the account of their growth; and for this reason we can pass over Leland's account of the place in the reign of Henry II, when it was "a

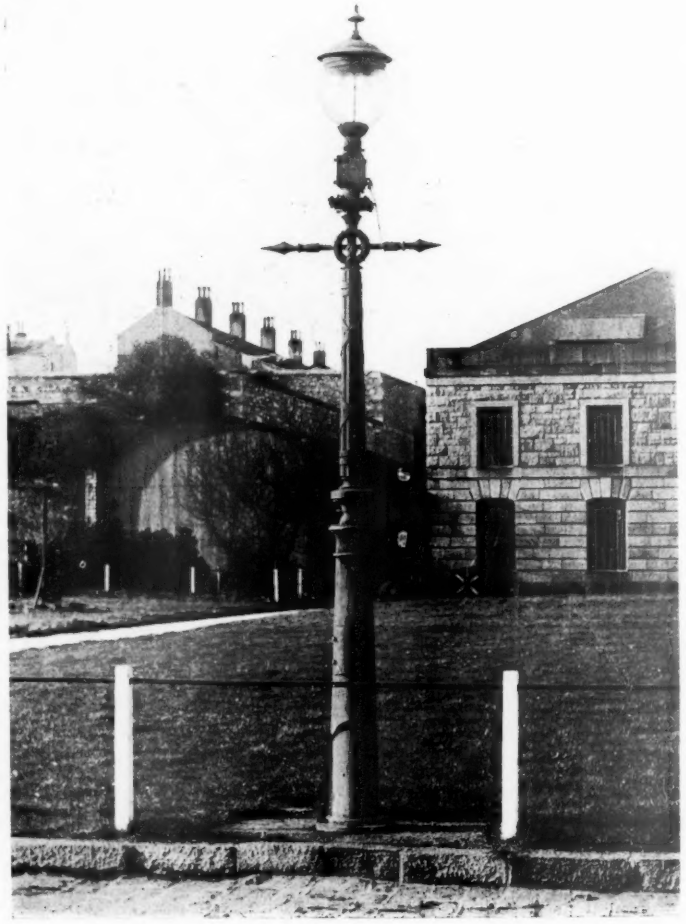


ROYAL VICTUALLING YARD: SEAT IN GARDEN.

mean thing as an inhabitation for fishers," to the petition of 1414 describing Plymouth as a great port for the harbour of vessels. From the middle of the fourteenth century to the beginning of the fifteenth the port was subject to attacks from the French, but the tenacity of the people enabled them to recover their city from all such assaults. In the British Museum there is a chart of the town, prepared during the reign of Henry VIII, with directions for its defence. It could have changed but little when Drake sailed forth on his expedition to Nombre de Dios in 1572, but it had expanded when he was elected mayor ten years later. The wealth of the citizens of Drake's mayoralty can be adjudged from the rich carvings and external embellishments of the timber houses that still watch the doings in the narrow streets near the Barbican. The capture of a galleon evidently meant one or two new house-fronts of English oak. Small wonder that the burgesses became wildly excited on 20 July 1588, when the amazing ships of the Armada made stately passage up Channel. The Spanish threat over, Plymouth became the centre for projects concerned with the planting of colonies in North America, a "Plymouth Company" being sanctioned by James I. In 1620 the "Mayflower," having started from Southampton, put into Plymouth to refit, and eventually sailed with its freight of Pilgrims.

When Charles I visited Plymouth in 1625 the town still clustered about the harbour, and although several military works had been added it had not perceptibly increased in size. During the period of the Civil War the port remained Parliamentary. In 1643 was published "A True Mapp and description of the Towne of Plymouth and the fortifications thereof, with the works and approaches of the enemy at the last siege." From 14 April 1644 to 18 January 1646 the town again underwent the rigors of siege and blockade; but such was the defence that even the presence of the monarch could not inspire his troops to success, and as a result the Royalist forces were withdrawn. This failure so impressed Charles II that one of his first undertakings after the Restoration was to order the building of a citadel so strong that the townspeople should be overawed and deterred from ever again attempting to dispute the royal authority. The gateway of this building, attributed (without warrant) to Sir Christopher Wren, is the oldest example of Classic of the period in the West of England. After the building of the citadel the town expanded slightly to the west and north, but otherwise was found convenient to the needs of the population.

After the Revolution of 1688 the necessity for a West-country naval centre became apparent, and a Royal Dockyard was projected on the east bank of the Hamoaze beyond Stonehouse. The yard was first named Plymouth Yard, and the houses that sprang up about it formed Plymouth Dock. Vanbrugh was called upon by the Admiralty in 1718 to design the depôt of the Ordnance Stores. This magnificent example of Vanbrugh's work still exists, although it has hitherto escaped the attention of the architectural historian. Devonport, as this place came to be known later by Royal Charter after 1820, contains many eighteenth-century examples of minor importance. After the year 1750 many alterations took place; certain old streets were straightened by the substitution of brick-fronted houses in place of the projecting timber fronts characteristic of the sixteenth and seventeenth centuries. To this period belonged the old Marine Barracks, Stonehouse, demolished when Durnford Street was

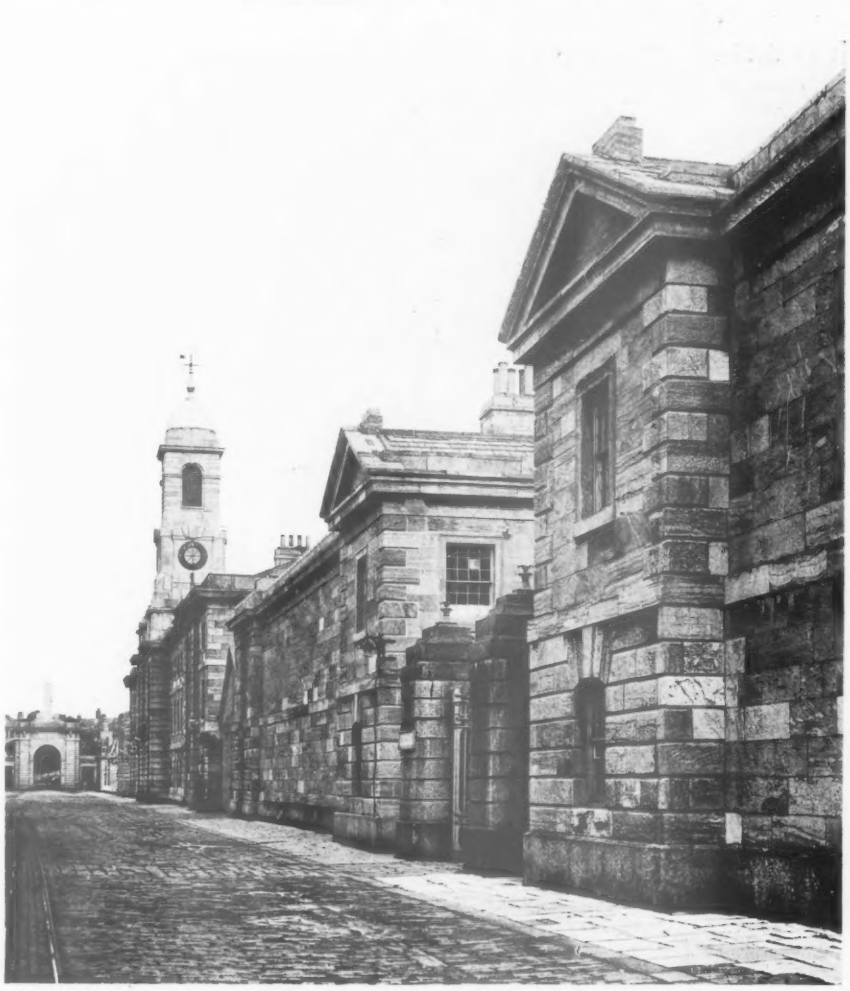


ROYAL VICTUALLING YARD: LAMP-POST.

constructed—a stone-fronted Palladian building strongly reminiscent of the façade to the Ironmongers' Hall. Then was built (in 1762) the Royal Naval Hospital, Stonehouse, probably from plans by William Robinson, the style of the building being remarkably similar to this architect's work in London.

The entrance gates to the Hospital courtyard belong to the early years of the nineteenth century. The simplicity of the iron grilles, the character of the lamp and the supports, together with the excellent carvings in relief by R. Smith, will be of especial interest to designers. The grouping of the original buildings can be seen through the grille.

From the courtyard looking due west will be seen the block of buildings formerly the Administrative Department to the Hospital (see page 59), the centre portion of the group being in brickwork and the side groups (of early nineteenth-century date) in stone. There is strong reason for assuming these subordinate buildings to have been designed by Alexander, who may well have been responsible for the gate-piers and the grille. We can leave the discussion of the monumental buildings of the seaport for a space to continue with facts concerning the further development of the town. It is evident that the second half of the eighteenth century witnessed the growth of Plymouth in the direction of Plymouth Marsh and Millbay, as can be seen from the style of the fine brick houses in George Street, some of which retain their elegant wooden cornices. In the meatime Plymouth Dock was developing almost to the dimensions of the old town. Stonehouse, sandwiched between the dock and the seaport, became the fashionable residential centre for the families of naval officers. Then ensued a demand for new houses, and in consequence Durnford Street and Emma Place record the excellent town development of those days. Thus three important links to the chain of towns were ready forged when Napoleon, a prisoner on the "Bellerophon," first surveyed the naval port at close quarters.



ROYAL VICTUALLING YARD: VIEW FROM QUAY.

We are concerned with the growth of Plymouth as a whole. Plymouth and Devonport were bound to gravitate towards their metacentre, Stonehouse, which at the end of the eighteenth century harboured the official class who managed naval affairs and extended their patronage to the tradespeople of both places. At the beginning of the nineteenth century there was the danger of the development being continued on haphazard lines. This was happily prevented by the genius of John Foulston, a pupil of Thomas Hardwick, who had settled in Plymouth in order to carry out the building of the Royal Hotel and Theatre, which he had won in open competition in 1812. In those days land was cheap, architects were few, and builders were eager to enter upon the treacherous paths of speculation. Foulston became, unofficially, master of the ceremonies in all that pertained to the amenities of the three towns. His first care was to project a new road from George Street, Plymouth, to Stonehouse, to serve as a main arterial communication. The map of 1825 shows this road partially completed on the Stonehouse side, but passing between open land across Plymouth Marsh. Foulston, like Grainger of Newcastle, who expressed himself through the hand of Dobson, was fired with the desire to emulate Nash's work in London. In Plymouth the moment and the man concurred for such a development; the result was the shaping of Union Street, with the Octagon as a hiatus at the centre. Foulston's other achievements included Athenæum Street, Lockyer Street, the Crescent, a range of villas at Stoke, and the majority of the terraces now standing. He also designed a great number of public buildings — but not the Customs House, of which Laing was the architect.

Plymouth differs from all other English towns by the feeling she inspires: she is naval from first to last. It is true that great liners make Plymouth a port of call, that the overseas mails arrive and depart by express train; but such things are mere interludes in the vast task of providing for the needs of the Navy.

Granted the necessity of a fleet, the problem is its equipment; and of equal importance is the feeding of the personnel. While Foulston was doing something to better the appearance of the seaport on the land side, even by the manipulation of speculative builders, the Admiralty determined upon a work of national importance, namely, building a breakwater across Plymouth Sound. This work was started in 1813, and completed, ten years later, under many difficulties. It is estimated that five and a half million tons of granite were deposited. The plans for this work were prepared by Joseph Whidby. It was, however, left to Mr. (afterwards Sir) John Rennie to complete the work. Here is an extract from his exceedingly

modest account: "The next great work was the finishing of the great breakwater in Plymouth Sound. The chief merit I claim for this is in adding the benching or beam on the outside, at the base of the sea slope, which breaks the sea before it reaches the slope and prevents it from acting injuriously upon it. I also claim a certain portion of the credit for arranging and executing the paving of the upper surface and the dovetailed masonry of the two ends of the breakwater."

To this personal account of a work of architectural engineering can be added the fact that Rennie was responsible for the design of the lighthouse on the Plymouth Breakwater, and for other features making for character, both efficient and ornamental.

The average architect with leanings towards the achievements of foreigners is apt to think that the finest schemes belong to the other side of the Channel. Such opinions do not take into account the vast architectural engineering conceptions realized by men of the Rennie stamp during the first quarter of the last century. Such a scheme as the Victualling Yard at Stonehouse, complete down to the design of the lamp-posts, conceived on the grand scale, directly stating its purpose, traditional yet original, free from fashion but as modern and as fashionable to-day as it will be centuries hence, deserves to be recognized among the monuments of this country.

Sir John Rennie does not enter into detailed accounts of this work. He says: "The design and execution of the Royal William Victualling Establishment at Stonehouse, near Devonport, I claim entirely as my own, with the exception of the machinery, for which my brother George is entitled to an equal share of the credit with myself. This establishment, including the cost of the land, amounted, I believe, to between £600,000 and £700,000." To-day it would cost nearly five millions.

Viewed from across the Hamoaze, the grouping of the buildings consists of three main blocks. The centre block is recessed to form the head of the basin (see illustration below). In length and general massing the centre building corresponds to the scale of the Customs House at Dublin. It has no claim to complex richness, neither is it elegantly ornate, but from one end to the other, from the water-line to the vane on the cupola, it expresses its purpose. The effect of breadth, rhythm, mass, and scale is attained by direct statement of fact, together with a masterly knowledge of material and technique. The building is organic. There is an entire absence of frippery, and no ornament. This façade contains the proportions of an order which is conspicuous by its absence. The theme is Doric in its main idea, but of a Spartan severity in opposition to Athenian grace.

ROYAL VICTUALLING YARD, STONEHOUSE: CENTRE PORTION.

Very few architects of the period would have dared to treat the silhouette of this building as Rennie has done. Laing, the architect of the Customs House in London, could not have done it. Alexander never had the opportunity; Cockerell, Rennie's brother-in-law, was too much in love with sculpturesque architecture. We are confronted with a curious example of engineer's architecture, academic to a degree, related to the whole sequence of the English tradition as far as grouping, fenestration, and style are concerned, inheriting to some extent the fanciful outline of contemporary French works of similar character—for example, those illustrated by Gourlier—but, as a building, fulfilling all the laws of taste, and reflecting in an abstract way the personality and power of the architect engineer.

Plate II.

September 1920.

ROYAL NAVAL HOSPITAL, STONEHOUSE: GATES AND PIERS.

Sir John Rennie had no need to write a full description of his works. They stand to-day as he left them, not a stone out of place, not a slate loose, mellowed by the weather and fulfilling their purpose.

Viewed from the quay, the buildings group well in steep perspective. There is no nonsense about them. Here the cupola comes into the picture from a different aspect to soften and foil the gigantic masses of masonry. The younger Dance handled the masonry of Newgate in the humour of Piranesi. His was the task and opportunity to impart character to a prison in the centre of London, a comparatively small problem compared to the task of Rennie, who had to design a structure capable of holding its own amidst a vast expanse of natural scenery.

The approaches to the yard are bad—a fault that is notoriously common in England. From the sea there is no impediment: cutter and pinnace, yawl and lighter, enter the basin direct from the Hamoaze. From the land side the tale is different: first one has to find Durnford Street, and then by devious lanes one approaches the main gate, which is boldly conceived, but marred by the absurd figure of King William IV, the one solecism in the design (see page 55).

Rennie could on occasion devise minor features of character; the lamp-posts in the yard are his, also the roomy garden-seats (see page 56). His main forte, however, was the treatment of masonry, the carrying to completion of projects vast in scale, and the solving of problems outside the scope of ordinary practice.

The construction of the Victualling Yard necessitated the use of the diving bell, the foundation of the sea-wall being laid 11 ft. below water-mark. When it is remembered that the architect engineer not only prepared the design but settled all matters relating to construction and the invention of appliances for the expedition and carrying out of works, some idea of the work involved may be formed. Sir John Rennie had little time for architectural training. He was forced to confine himself to civil engineering. Acquaintance with his father's scheme for Waterloo, London, and Southwark bridges, upon which he worked and one of which he finished, gave him the necessary insight into the working and handling of masonry. Holyhead, Kingstown, and Ramsgate harbours provided him with scope for his vast energies. In those days architects and engineers were always at school. No one thought of practising without a library of works relating to his profession. We have only to examine the names in the volumes at the Institute of Civil Engineers to realize that. The conditions of early nineteenth-century building on the grand scale demanded direct statement. The country understood the value of straightforward architecture; mere prettiness would not suffice for naval affairs, hence the opportunity afforded to Rennie by the Admiralty and the completion of the yard, quay, basin, bridges, and houses forming the vast establishment at Plymouth.

My account of Plymouth has served to introduce the tale of Rennie and his labours; there are other buildings worthy of record in the district, but these must await another occasion.

No one can visit the famous seaport without carrying away haunting impressions, hence it is that my pen compels me to record my vision of the place as it appeared to me on a recent visit. It was an impression of its land mists and sea fogs, of the glow of the setting sun beyond Mount Edgcumbe; a remembrance of its streets by day and night, of the stucco skin protecting native stone, of buildings shingled with slate, and of a host of trivialities important to the picture as a whole. But one must beware of making invidious distinctions. For certes there be other ports whose high renown is inseparable from the glories of England's naval history and her mighty commerce overseas, and Heaven forbid that I should give any, even the least of them, the slightest cause for jealousy! "Oh, Falmouth is a fine town, with ships in the bay;" and there are others. With each and all the salt hath its savour. Knowing them all, I love them all devotedly, and I here make my profound obeisance to them for their proud fame or for their native beauty, or for both attributes together; but Plymouth, with its Hoe and its Sound! What shall eclipse its romantic memories of Drake and the Armada, of the "Mayflower" and the Pilgrim Fathers?

ROYAL NAVAL HOSPITAL, STONEHOUSE: ADMINISTRATIVE GROUP.

FACULTY OF ARTS, VICTORIA UNIVERSITY OF MANCHESTER: MAIN ENTRANCE.

Thomas Worthington & Son, Architects.

Current Architecture:

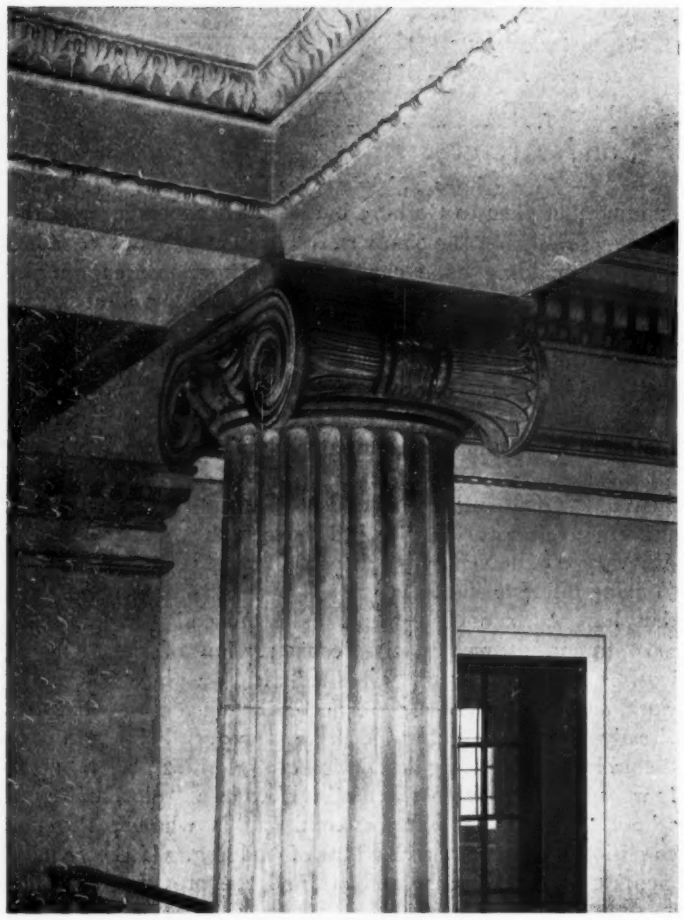
New Buildings for the Faculty of Arts, Manchester University.

Thomas Worthington & Son, Architects.

UNIVERSITY buildings are not expected to show much variation in type. Once, in Britain, they were all Gothic, and the intrusion of the Renaissance at Oxford and Cambridge must have been a severe shock to the mediævalists; but the new building was not to be denied to the New Learning; and now the wonder is that Gothic could ever be considered a fit embodiment for the haunts of the Classics. Yet colleges are still built in the Gothic mode, especially in America, where the Oxford and Cambridge traditions are almost as prepotent as they are in their own country. He who would build in the modern spirit had better make haste to forget all about Oxford and Cambridge, lest he come under their fascinating spell. It were better that he went to Birmingham, where modern purpose is expressed in rather determined fashion in the university buildings designed by Sir Aston Webb and Mr. Ingress Bell; and let him shun Aberdeen, where the modern extension to the ancient King's College, and the new buildings for Marischal College, stand out defiantly and aggressively Gothic; while such is their nobility and such their splendour, that the onlooker is in no small danger of conversion to faith in the mediæval mode. Gothic, however, because of its associations and traditions, sorts but ill with the scientific spirit of to-day. It would be hard to say why the arts and sciences should seem perfectly at home in a classical building, but alien to Gothic; but to such an extent does this feeling prevail that the comparatively recent attempt to adapt a Gothic building as a chemical laboratory excited mingled laughter and tears—the association of such manifest incongruities seemed quite pathetically ludicrous—exactly why is a question for psychologists, who would be very clever indeed if they could explain the phenomenon in its quiddity.

"What is the most appropriate style for a university building?" would be a crude question indeed. When scholasticism prevailed, Gothic was right; but with the development of the more intellectual and precise and the less emotional and vague interests, the Classical mode seemed more consistent. A new type of university is arising. It must pay more attention to living interests and less to dead languages and all the studies that have become obsolescent. The university is to play a most important part in the reconstruction of the shattered world. It is to be practical and technical—a place in which to work, and not to dream. Some of the universities that have already acquired this character have consequently brought upon themselves the sneering description of "glorified polytechnics." It would be as fair to sneer at Oxford as a "glorified dame-school." But the point for architects is whether the new conditions will require a new type of building. If the requirements of applied science and art, and the provision of larger

GENERAL VIEW.



DETAIL OF COLUMN.

facilities for experimental and research work, demand a marked modification in the planning, there may be ultimately some attempt to produce a more expressive elevation than the Classic; but in the meanwhile Classic accords admirably with present-day progress and development so far as they have as yet become manifest. Logical, rhythmical, proportional, the Classical mode is in perfect harmony with the exact sciences and the applied arts which it is becoming more and more the function of the university to foster. It is, moreover, expressive of the dignity that should be theirs.

In most cases, the style is prescribed by existing buildings to which the new buildings must necessarily conform. Otherwise a university might become a chaos of irreconcilable antagonisms. At Oxford and Cambridge the distant approach to this condition is excused by the great diversity of age of the various colleges, some of which, we are asked to believe, are of the period of Alfred, while others were reared the day before yesterday; they are the milestones of the ages, each racy of its own time. But at Manchester, for instance, there is no disparity in age that would warrant discrepancy in style.

Begun shortly after the outbreak of the Great War, when the object of the Government and of public bodies generally was to carry on wherever possible to prevent unemployment, work on the new building for the Faculty of Arts of Manchester University was continued very slowly through the whole period of the war, and was finally completed in the early autumn of last year. It was opened by Lord Bryce on 7 November 1919. When the building was designed, it was expected to provide for many years of expansion; but already the accommodation has been found hardly adequate to the suddenly and vastly increased demand for university training.

Each school of the Faculty of Arts has its lecture-rooms, seminars or study rooms, and rooms for professors (see plans on opposite page).

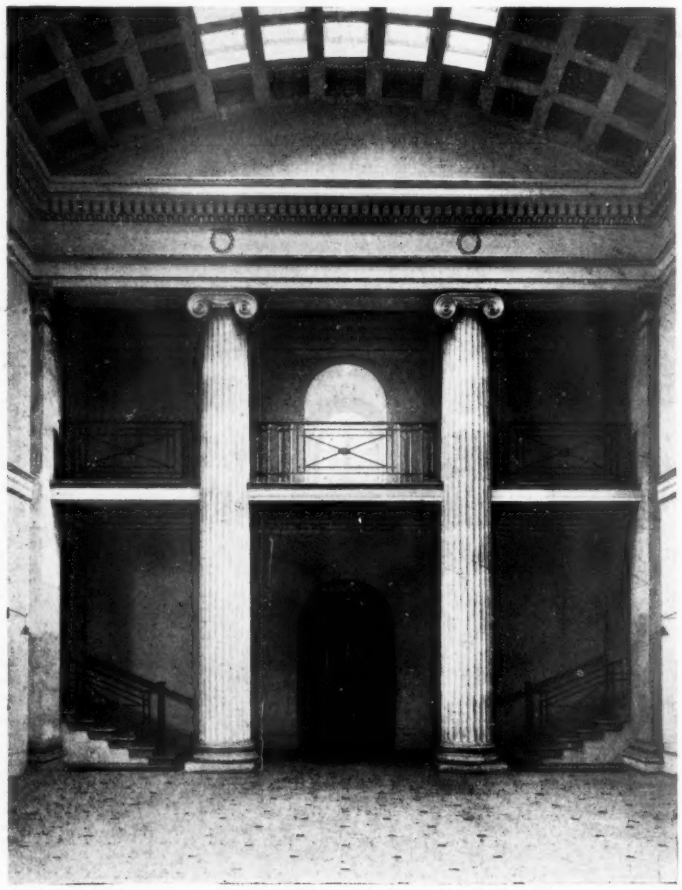
A large central hall divides the building into two halves, each half on each of the three floors containing accommodation for one school. At the back of the central hall, on the basement level, is a large common lecture-room to seat two hundred. Lavatories and cloak-rooms are in the basement.

The materials are Portland stone and small dragged-faced Ruabon bricks, the texture and colour of which are good. Internally the columns and masonry of the school hall are of Portland from the base-bed.

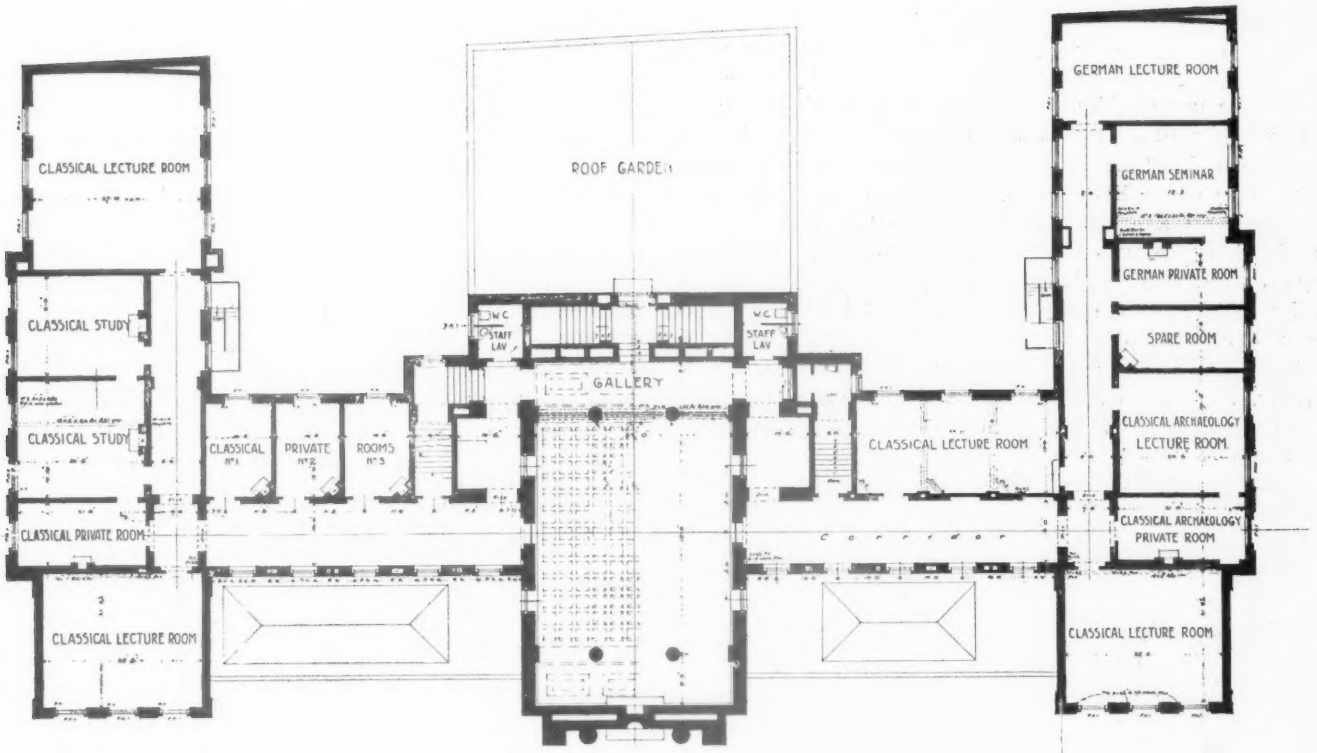
It is interesting to note that at the opening of the building the degree of Litt.D. was conferred upon Mr. Percy Worthington, brother of the head of the firm of Messrs. Thomas Worthington & Son, the architects, from whose design and under whose supervision the building has been erected.

Messrs. Macfarlane & Sons were the general contractors, and the electrical installation was designed under the direction of Mr. Walton, electrical engineer, and was carried out by Messrs. Lightfoot Bros.

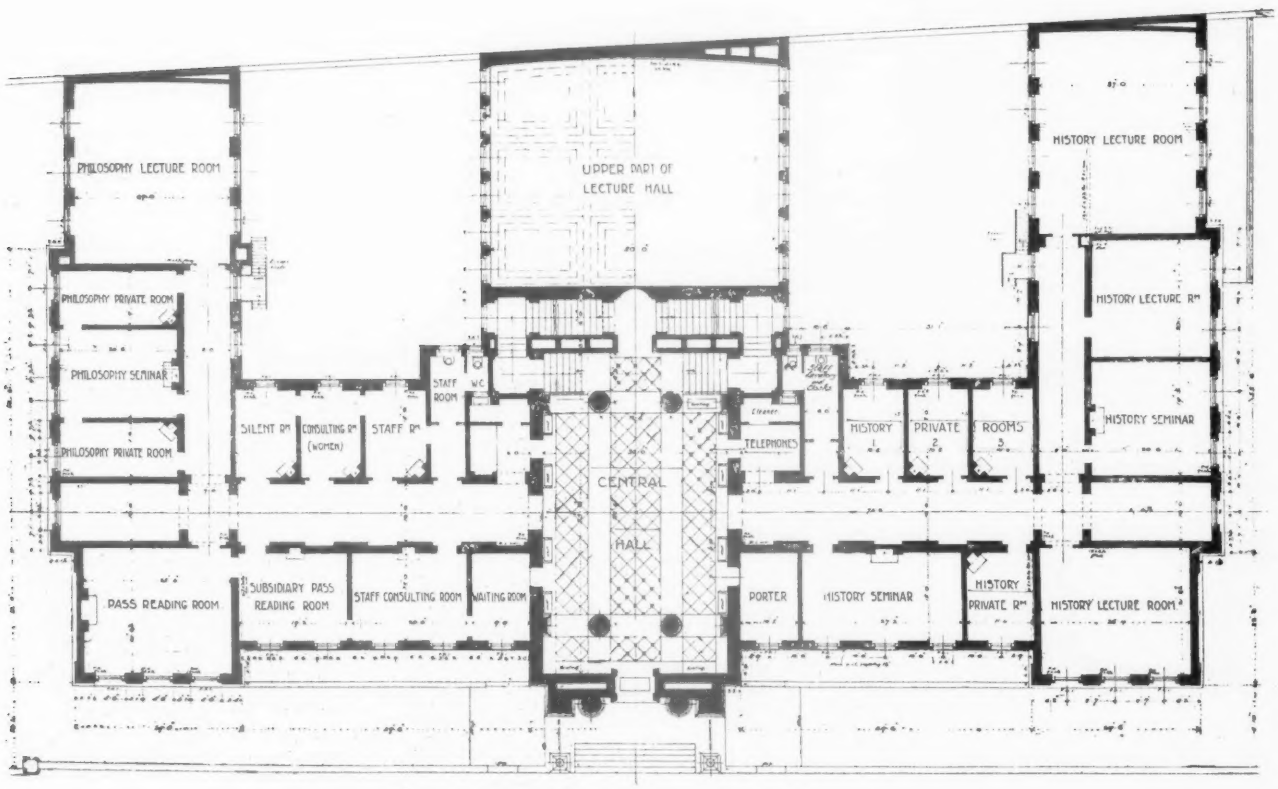
Other contracts include: The ferro-concrete construction by The Combined Concrete Construction Company, Manchester; tiles by Messrs. Conway & Co., Manchester, and Messrs. Pilkington & Co., St Helens; wood-block flooring by Messrs. Hollis Bros., Hull; electric wiring by Messrs. Heywood Bros., Reddish, under direction of Julius Frith, Manchester; plaster-work by Messrs. Earp, Hobbs, & Miller, Manchester, who also supplied the electric-light fixtures and the lanterns in the hall; door furniture, etc., by Messrs. Ramsay & Co., London, and Messrs. Leggott & Co., Bradford; gates, railings, handrails, balusters, shutters, etc., by Messrs. Edward Hart & Son, Salford, and Messrs. Humphries, Jackson, & Ambler, Manchester; heating and ventilating by Messrs. G. N. Haden & Sons, Manchester, who also supplied the boilers; bells and telephones by Messrs. Lightfoot Bros., Manchester; desks by Messrs. John Heywood & Co., Manchester.



END OF CENTRAL HALL SEEN FROM MAIN ENTRANCE.



First-floor Plan.



Ground-floor Plan.

FACULTY OF ARTS, VICTORIA UNIVERSITY OF MANCHESTER.
Thomas Worthington & Son, Architects.

New Memorial Chapel, Holy Trinity Church, Marylebone.

Mervyn E. Macartney B.A., F.S.A., F.R.I.B.A., Architect.

TO make any considerable addition to the work of a great architect of the past, even though he be great mainly in repute, is a task of such delicacy that it is never to be undertaken with a light heart. Excessive regard for the original may result in spiritless imitation, while the endeavour to avoid this lame and impotent conclusion may provoke a charge of irreverent self-assertion. Nor does "in medio tutissimus" really come to the rescue, for the middle course, here as almost always, implies dullness. "Playing for safety" is a tame and tedious expedient.

What, then, is to be done? Clearly, it is wrong in any circumstances for an architect to suppress his own individuality. Such entire subserviency would stultify his art. It would make his work read like a literal translation—stiff, awkward, and uninspired, and not even "faithful to the original" in the highest sense of the phrase. Now, a good translator tries to convey the spirit of the original, rather than to make a literal transcript. This spirit he distils through the alembic of his mind; and thus it is with those essays in architecture in which the new work is expected to be "faithful to the original." Faithfulness in the higher sense is the desideratum—fidelity to the spirit, not to the letter. This is indeed a loyalty that is equally compatible with self-respect and with all due reverence for the author, with whom one may walk in complete sympathy, keeping step with him, but not servilely dogging his footsteps.

This is the manly course that has been always followed by the architect having an individuality of his own. Then, again, the influence of one's own day is pervasive and irresistible. To struggle against it is both useless and injurious. One cannot escape it; and there is more dignity in yielding to it with a good grace than in striving vainly to get free from it. Yet, in sympathetic restoration or addition, the leaven of modernity is not allowed to govern the situation. It is kept subservient to harmony and congruity—is never allowed to become aggressive. Self-expression is the artist's prerogative, but he will always use it with discretion; and an addition to another man's work is an occasion for rigorous self-control, but not for complete self-effacement, lest the result be splendidly null.

The new chapel at Holy Trinity, Marylebone, here illustrated, was built for Mr. W. Southwell Jones as a memorial to his son Louis Southwell Guéret Jones, 2nd Lieutenant, 1st Battalion Monmouthshire Regiment, 46th Division, who died on 20 June 1917 at No. 7 Casualty Station of wounds received the previous night while in command of a covering party before Cité-du-Moulin, Lens. The chapel was designed by Mr. Mervyn Macartney, who has worked in sympathy with, but has not actually copied, the manner of Sir John Soane, the architect of the church.

INTERIOR VIEW.

Messrs. Maides Bros. of Croydon were the general contractors, and the following are some of the sub-contractors: Esmond Burton, London, carving; G. & A. Brown, Ltd., London, plaster ceiling; W. Bainbridge Reynolds, Ltd., London, wrought-iron grilles; Mr. H. C. Tanner, London, marble flooring; W. J. Bishop & Co., Croydon, electric fittings.

Plate III. September 1920.

GUÉRET JONES MEMORIAL CHAPEL, HOLY TRINITY, MARYLEBONE.

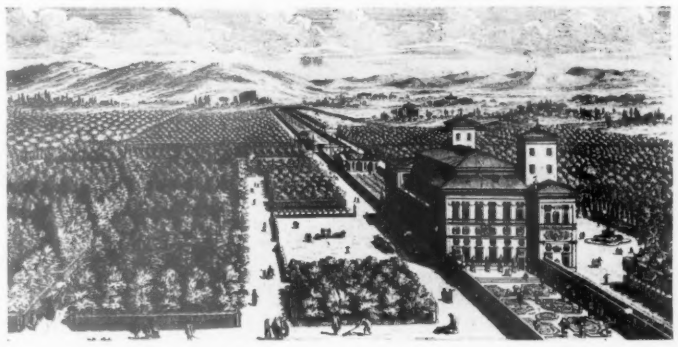
Mervyn E. Macartney, B.A., F.S.A., F.R.I.B.A., Architect.

The Villa Borghese, Rome.

By H. Chalton Bradshaw, A.R.I.B.A., Rome Scholar in Architecture, 1913.

EVER since it was first laid out by Cardinal Scipione the Villa Borghese has been one of the finest and most celebrated of the villas of Italy. The nucleus of the Villa was a vineyard already in the possession of the Borghese family, while the rest of the area, afterwards occupied by the grounds, was uncultivated land crossed by a few roads, as is shown in Du Peyrac's plan of 1577. Scipione Borghese was the favourite nephew of Pope Paul IV (1605–1621), who made him Cardinal, and his gifts enabled Scipione to build the Villa and lay out the grounds on a most magnificent scale.

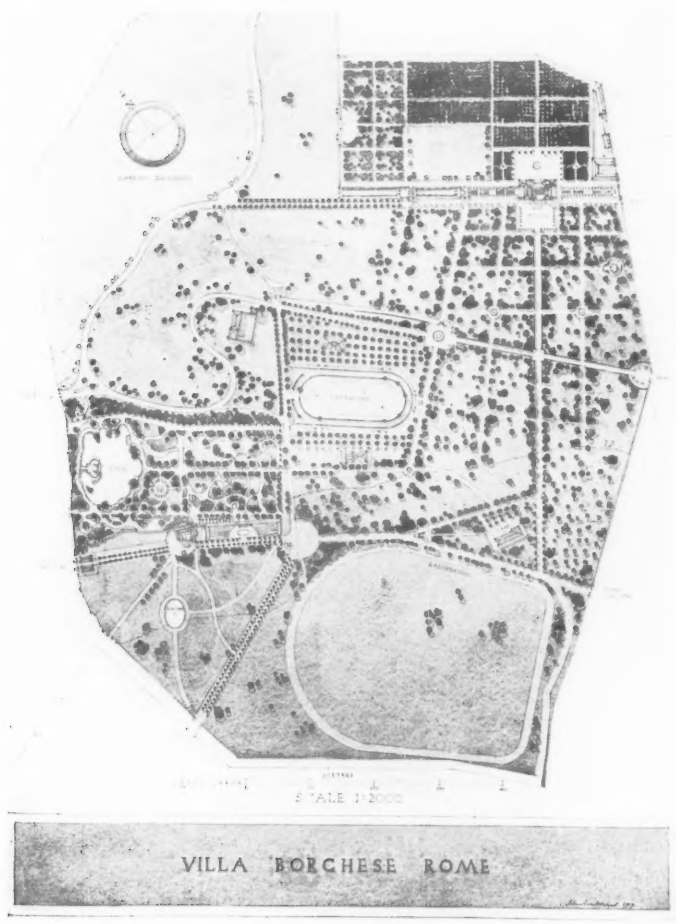
In 1618 Cardinal Scipione commissioned the Flemish architect John Van Zans—known as Giovanni Vasanzio or Il Fiammingo—to design the Villa, and Gian Lorenzo Bernini to supervise the decoration and execute several important sculptures for the Casino. The grounds were laid out by Rainaldi, who apparently worked under the general direction of Van Zans, but were largely remodelled by Domenico Savino, the superintendent of the Cardinal's villas and one of the leading landscape gardeners of his time. Ornamental fountains and streams were arranged by Giovanni Fontana with water from the Acqua Felice. The completion of the work is marked by a



GENERAL VIEW OF VILLA BORGHESE.

Photos: Moscioni.

FALDA'S PLAN, 1676–89.



PLAN SHOWING VILLA BORGHESE IN ITS PRESENT FORM.

pompous inscription in which Cardinal Scipione invites all the free citizens to enter and enjoy.

The area covered in the original scheme was bounded on the north by the Via delle tre Madonne, on the south by a road running from the Porta Pinciana, on the west by a road running to the Muro Torto, and on the east by a road joining the northern and southern boundaries. This area is shown by the part above the dotted line on the plan (opposite). The road was abolished in 1778. A wall with towers and pavilions surrounded the whole, which was divided into three "recinti" by other walls.

The principal entrance was at the Porta Pinciana, but there were several other smaller entrances, of which the most important was that at the Via del Muro Torto, which connected the Villa with the Porta del Popolo. Avenues of ilex lead through the first "recinto" to the Casino, behind which was a "bosco" and a garden which constituted the second "recinto" (page 66). The rest of the grounds, the third "recinto," consisted of wild park-land stocked with various sorts of game, with a lake for wild-fowl and a few buildings for the use of keepers and hunting parties. The whole Villa, with its buildings, gardens, and preserves, is the subject of elaborate

THE GARDEN BEHIND THE VILLA BORGHESE.

Photos : Moscioni.

GATE TO THE VIA DEL MURO TORTO.

Asprucci, Architect.

GIARDINO DEL LAGO.

descriptions by Jacomo Manilli in 1650, and by Domenico Montelatici in 1700; and John Evelyn in his diary in 1644 speaks of its delights. The earliest plan is that of the Dutchman M. Greuter, in 1618, while the work was going on; but it is incomplete. The 1667 edition of Falda (page 65) shows the Villa still in its original state, but that issued between 1676 and 1689 shows that a considerable part of the park had been planted. A large grove of pines round the lake, and broad avenues running straight across the park, had been made. The original boundary between the park and the ornamental garden is marked by a wall and a railing with gates. As far as is known, no further alterations of any consequence were made until nearly the end of the eighteenth century.

In 1786 Prince Marcantonio Borghese appointed Antonio Asprucci, architect, to make many important additions and changes in the design of the Villa. Asprucci was the son of an architect, and was born in Rome in 1723. He had worked on the decoration of the Casino for twenty years. By him the principal entrance was transferred from the Porta Pinciana to the Via del Muro Torto, where he built a new gate, part of which still exists (page 66). In the hollow where had been the great "ragnaia"—or netted preserve for birds — Asprucci made a hippodrome (Plate IV), the now famous Piazza di Siena; and on the high ground above the Via delle tre Madonne—where had been a lion-house—he laid out the Giardino del Lago, a new garden with an artificial lake and a stream (see above). On an island in the middle of the lake he built a small temple to contain an antique statue of the god Æsculapius. A few fragments of an ancient building which were found in making the garden were placed about it. This garden was not laid out in the formal manner of the rest of the Villa. A main entrance led to the lake, which was irregular in shape, and on either side the garden was broken up by winding paths. This naturalistic treatment seems to have been due to the influence of Jacob Moore, an English landscape painter who came to Rome in 1773 and painted in the Villa. Pietro Camporesi is also mentioned in connexion with the design of the gardens. Besides these innovations, Asprucci also introduced various buildings in different parts of the Villa. In this work he was helped by his son Marco. The small circular Temple of Diana (page 68) was placed on the vista from the Temple of Æsculapius at the end of the long avenue mentioned above. At the end of another avenue running past the Piazza di Siena he built the imitation ruins of a Temple of Antoninus and Faustina (see below), and a mediæval castle on the site of the ostrich and peacock house. The progress of these alterations can be followed in the various editions of Vasi's "Itinerario Illustrato" from 1791 onwards. The plan of Percier and Fontaine of 1802 shows the Villa after this work had been finished.

The rich collection in the Casino of ancient sculptures dug up on the various estates of the Borghese family suffered severely at the hands of Napoleon, who removed many of the finest pieces to Paris. For these an indemnity of fifteen million francs was promised to Prince Camillo Borghese, the husband

Photos: Moscioni.

TEMPLE OF ANTONINUS AND FAUSTINA.

of Napoleon's sister, the beautiful Pauline Buonaparte. Under Prince Camillo the Villa was made more extensive and magnificent than ever by the acquisition of the adjoining Villa Giustiniani and the extension of the grounds to the Porta del Popolo. The work involved by this was carried out under the direction of the architect Canina, who issued a report accompanied by plans and details in 1828. The principal entrance was made at the Porta del Popolo, where Canina designed Ionic propylæa (see below). A broad avenue led up to a fountain, where two important roads branched off leading into the original part of the Villa by means of two bridges over the Via delle tre Madonne. At the upper bridge, leading into the Giardino del Lago, a Roman triumphal arch was placed, while to mask the crossing at the lower bridge, Canina arranged an entrance after the Egyptian manner, with obelisks, pylons, and lotus columns of stucco, painted to imitate red granite. In his report Canina emphasizes the fact that he has made entrances in the three great styles of antiquity—Egyptian, Greek, and Roman.

TEMPLE OF DIANA.
By Antonio and Marco Asprucci.

His plan for the lay-out of the new part divides the area by straight avenues, but otherwise follows the natural features of the ground in arranging paths, grottoes, and cascades (page 69).

Between 1828 and 1839 the Villa was further enlarged by the addition of the land between the western boundary of the Villa and the walls of the city.

During the siege of Rome by the French in 1849, considerable damage was done to the Villa, especially by the cutting down

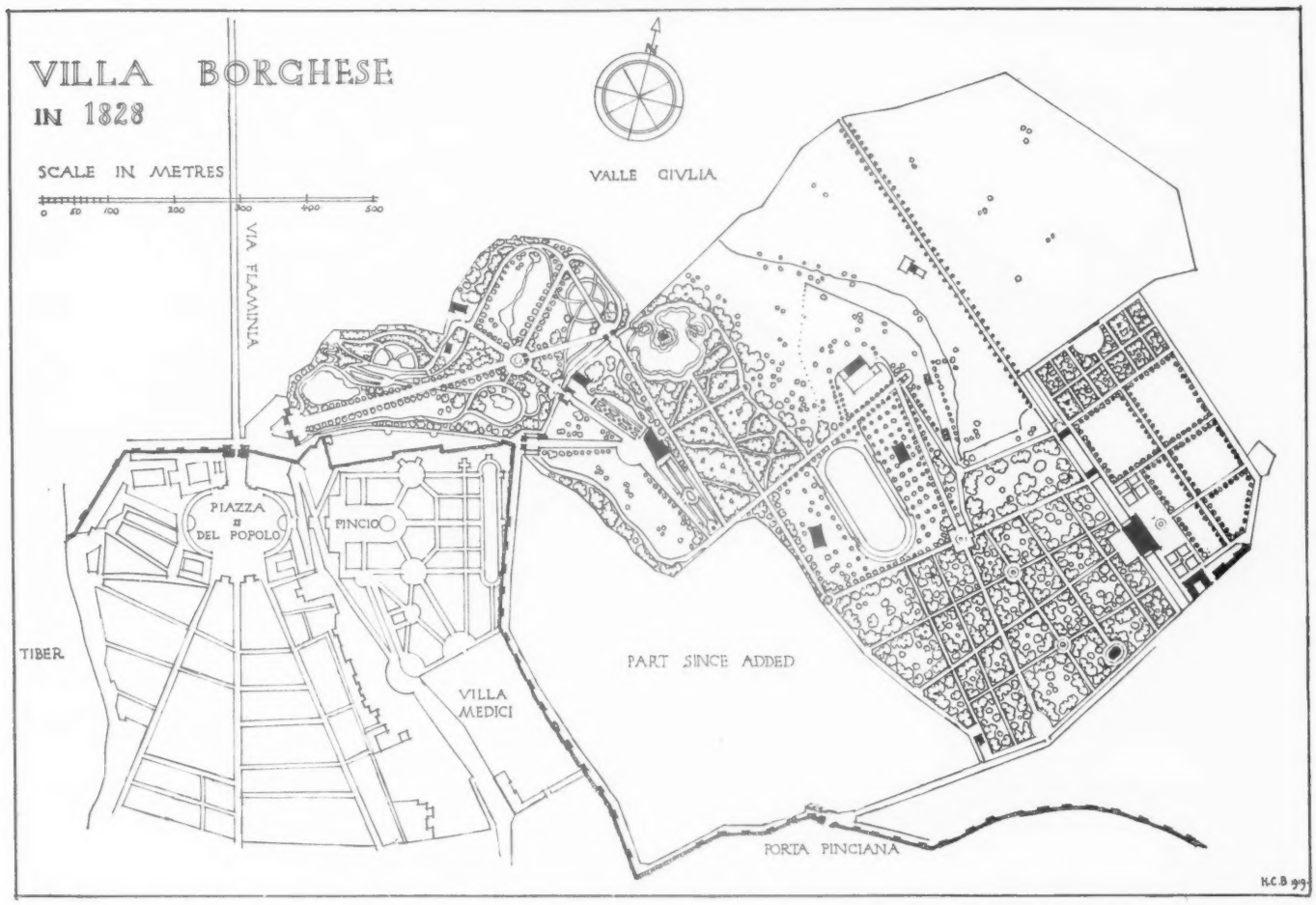
Photos: Moscioni.

ENTRANCE AT THE PORTA DEL POPOLO.
Canina, Architect.

THE VILLA BORGHESE, ROME.

Plate IV. September 1920 Photo: Moscioni.

PIAZZA DI SIENA.

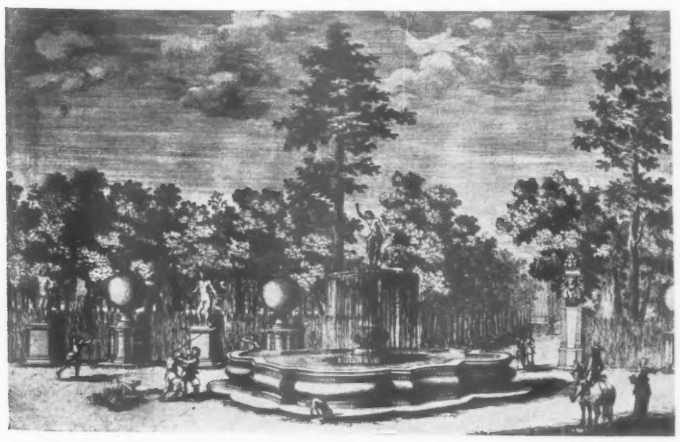


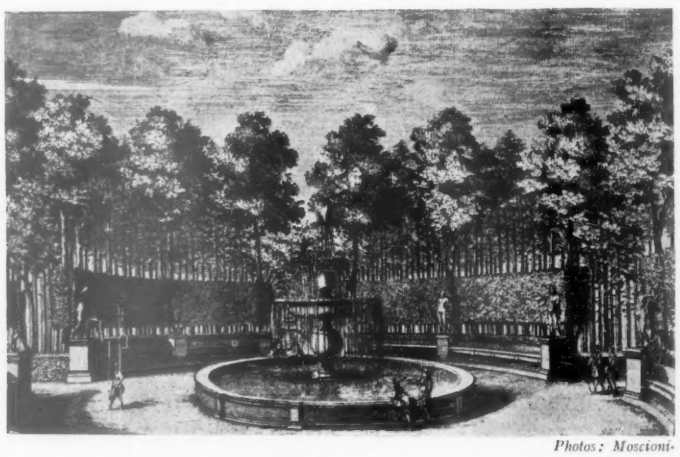
PLAN OF THE VILLA BORGHESE, ROME.

of the plantations, which was ordered by the Roman Commission of Defence to deprive the besiegers of cover, if they should attack Rome from this side. In spite of subsequent attempts at re-planting, traces of this damage to the afforestation of the Villa are still very evident in the gaps which exist along the avenues and in the irregularity and mixed character of various "boschi."

In 1902 the whole Villa was bought from the Borghese family by the State for the sum of three million francs, and presented to the Municipality of Rome for a public park under the official title of Villa Umberto I. Various alterations have been made since this time, principally in 1911. In that year the Villa was joined to the Pincio Hill by a bridge across the Via del Muro Torto, the ride was laid out, the north-east corner given over to the Zoological Gardens, and an entrance made in the Valle Giulia. Later still, in 1916, the Via delle tre Madonne was filled up where it runs through the Villa, and the gate at the Muro Torto abolished as an entrance.

The Author's thanks are due to Dr. Thomas Ashby, D.Litt., who laid at his disposal valuable material, otherwise practically unobtainable, relating to the history of the Villa.





Photos: Moscioni.

FOUNTAINS BY JOHN VAN ZANS (GIOVANNI VASANZIO).

ARCHITECTURE OF THE EARLY GEORGIAN PERIOD: I.

ENTRANCE TO PEMBROKE HOUSE, WHITEHALL GARDENS.

Colin Campbell, Architect.

Decoration and Furniture

IX.—The Early Georgian Period.

By Ingleson C. Goodison.

THE arts which flourished during the first half of the eighteenth century derived little stimulus from Royal patronage. We distinguish the admirable decorative style which prevailed from 1702 to 1714 by the name of the sovereign—Queen Anne, the last of the Stuart dynasty—but the excellence which characterized architecture and the related industries during her reign resulted from the momentum imparted previous to her accession, rather than from her active patronage or interest.

A MANTELPIECE OF DOVE-COLOURED AND WHITE MARBLES, *c.* 1730.
By William Kent.

The work of that consummate master of architecture and decoration, Sir Christopher Wren, undoubtedly owed much to French initiative, and the finished execution of decorative work, during the period of his activities, to workmen trained under the splendid industrial schemes of Colbert, who were expatriated by Louis the Fourteenth's misguided act of intolerance—the revocation of the Edict of Nantes, which drained France of more than half a million industrious and highly skilled artisans, many of whom found asylum in this country towards the close of the seventeenth century.

Though the example of Wren was highly beneficial to his art, there ensued towards the end of his long life, and at the opening of the Georgian era, a complete revulsion of taste in architecture and the decorative arts. His successors, instead of carrying on a tradition so propitious, turned for inspiration to Italy, a direction largely determined by the preference of numerous influential patrons, at that time vying with one

Property of *Mervyn E. Macartney, Esq.*

CABINET TOP.

Of mahogany, carved and gilded.

c. 1720.

another in projecting the fine houses of England. In the reign of George I began the vogue of the Grand Tour, which usually included a prolonged sojourn in one of the cities of Italy, among which Venice stood out conspicuously at this period as the Pleasure City of Europe—a centre of gaiety where fashionable society congregated, and where the cultured few became fired with enthusiasm for fine building. "A return to the purer Palladian models which had in the first place inspired Inigo Jones was the inevitable outcome of the increasing attention focussed on Italy by the travelled patron of the arts, who threw himself into the study of architecture and the acquisition of antique works of art as whole-heartedly as into the appreciation of classical literature. The idea determining the design of an important house underwent a very remarkable change in the first half of the eighteenth century. Noblemen who built, not only made the Grand Tour that they might drink in the spirit of classic art in the lands of its origin, but they also studied the published works of French and Italian masters which were in circulation and in demand amongst an ever-widening circle of savants and virtuosi. Rome became the training-ground whither all eyes were turned, and before the century was many years old an English architect was looked upon as of little account unless he had studied in at least the principal cities of Italy."*

One of the most distinguished of the travelled patrons and amateurs of this period was Richard Boyle, the third Earl of Burlington, a virtuoso of fine taste with a genuine interest in architecture. Through his munificence many of the designs of Palladio and Inigo Jones were issued to the public, exerting a considerable influence upon contemporary domestic architecture and decorative design. "Never was protection and great wealth more generously and judiciously diffused than by this great person," writes Walpole, who alludes, in his "Anecdotes of Painting," to the encouragement which Lord Burlington gave to his numerous protégés, of whom the foremost were the architects Campbell, Kent, and Leoni. No sooner had he returned from the prosecution of the Grand Tour than he began to build, and under the stimulus of his enthusiasm

* "The English Interior," Arthur Stratton.

Property of *I. C. Goodison*

WALNUT CHAIR.

With splat back, cabriole legs, and lion-mask knees. Queen Anne to Georgian Transition.

c. 1725.

Plate V. September 1920.

CARVED WOOD CHIMNEYPIECE, *c.* 1740.

From the old Land Registry, Nos. 33 & 34 Lincoln's Inn Fields. Now in the Victoria and Albert Museum. This example was placed across the angle of a small deal-panelled back room on the first floor, and was surmounted by six receding tiers of stepped shelves for the accommodation of china, etc.

Property of *I. C. Goodison.*

WALL BRACKET.

Such brackets were used for the accommodation of sculptured busts or vases. In soft-wood, carved, painted, and gilt.

c. 1730.

some of the very finest architecture in this country was conceived, carried into execution, and fittingly adorned with priceless treasures of art, both antique and modern, collected abroad and commissioned in this country. One of his first works (1716–17) was the reconstruction of the house in Piccadilly built by his father, to which he added a superb colonnade, founded on the Vicentine model of Palladio at the Palazzo Viericati. Another work inspired by a Palladian model was the admirable Villa at Chiswick, designed to house the splendid collection of works of art amassed with such excellent taste and genuine enthusiasm.

The practice of architecture and decoration at this period appears to have been conducted on a co-operative principle, which renders it difficult to assign to an individual a precise share in the preparation of a design. While it was quite a common occurrence for more than one architect to be concerned with the technical aspect of building, it was customary for one of the architects concerned to design not only the decorative embellishment, in which he incorporated splendid models derived from the purest examples of antiquity, but also the furniture and fittings throughout, even to table equipage and all the minor accessories which had any connexion, however remote, with the decorative scheme. Probably at no time in the history of English architecture and interior decoration were the conditions more propitious—the patrons were cultivated noblemen who devoted wealth, energy, and enthusiasm to the furtherance of the arts: the architects of the period possessed an intimate first-hand knowledge of the finest models of architectural achievement abroad, and were perfectly trained in the scholarship of design; there existed a highly intelligent and skilful body of operatives—masons, joiners, carvers, modellers, gilders, and cabinet-makers; there was, moreover, a constant influx of highly trained artists and workmen from the Continent, and also, owing to the activity of the collectors, of works of art of the highest order.

In consequence, the buildings of the Early-Georgian period, with their delectable gardens and superb internal equipment, represent a very high standard of achievement, and are deserving of the closest study. Side by side with the splendid classical productions of convinced Palladian votaries, the admirable Franco-Dutch style inaugurated by Sir Christopher Wren continued long in favour as the vernacular architecture of the country.

The Venetian influence, which was paramount throughout the Early-Georgian era, lasted a quarter of a century—from 1715 to 1740. One of the most magnificent of the many Palladian houses of the period—Wanstead—was designed by Colin Campbell in 1715, much of the splendid interior decoration for which it was renowned being due to William Kent, another protégé of Lord Burlington's, and famous not only as a decorator and garden designer, but as an architect from 1718 to 1748. Another remarkable house of the period which shared the fate of Wanstead was Canons Park at Edgware, erected about the same time from the designs of James Gibbs, John James, and Shepherd; portions of the decoration at Canons were carried out by the Italian painter Antonio Bellucci, who came to England in 1716, in which year Campbell was employed upon the reconstruction of Burlington House, Piccadilly, an undertaking shared by the Italian architect Giacomo Leoni—who published one of the many English editions of Palladio's Architecture—and by the Scotsman James Gibbs, one of the architects most in vogue from 1720 to 1754. The Ballroom at Burlington House was decorated by the Italian painters Sebastian and Marco Ricci, about 1720, in which year Leoni designed Moor Park, near Rickmansworth, employing a compatriot, Jacopo Amiconi, upon the painted decoration as well as the English artist Sir James Thornhill, who painted a ceiling at Eastbury, in Dorset, in 1719, under Sir John Vanbrugh. Vanbrugh and Hawksmoor, who were not of the Burlington group, designed many large houses during the Early-Georgian period, the work of both men being

SIDE VIEW OF WALL BRACKET.

Property of *I. C. Goodison.*

CARVED AND PAINTED WOOD FRIEZE.
From a mantelpiece.
c. 1730.

distinguished by great power and originality, rather than by the homogeneity of style attained by Campbell, Gibbs, Leoni, Kent, Ripley, and Morris, under the tutelage of Lord Burlington.

Although the buildings of the early Georgian period were for the most part founded primarily upon the models of Palladio, and many objects incorporated into the decorative schemes were direct importations from Italy, there is little evidence of actual Italian furniture being used in English houses at the time, though much of the carving and gilding may have been performed by Italian craftsmen who were working in this country, but who nevertheless assimilated something from their new environment.

Chimneypieces were objects of particular attention in early Georgian houses, and the example illustrated on page 71 is typical of many splendid specimens which date from about the first quarter of the eighteenth century. The most popular composition, whether executed in marble or in wood, consisted of a moulded architrave round the fireplace opening, surmounted by a frieze decorated with carving, and a moulded cornice which was supported by elaborately carved trusses or by sculptured terminal figures. Sometimes a central tablet was introduced in the frieze and adorned with a sun-rayed mask, a cartouche, or a figure-subject in bas-relief, being flanked with exquisitely carved swags of oak-leaves or fringed drapery—like the example illustrated on this page—which vied in popularity with the panther-skin and muzzle, a motif frequently repeated on the massive side-tables which are a distinguishing feature of the period.

The state furniture of the Early-Georgian era was designed on a monumental scale to accord with the architectural setting for which it was intended; there was a vogue for gilt furniture from 1715 to 1730, and during the decade from 1720 to 1730 the knees of tables and chairs were often decorated with a bold lion-mask in the manner illustrated on page 72. Mahogany supplanted walnut as the popular wood for furniture-making between 1715 and 1730, the earlier variety being the dark, heavy Cuban wood described popularly as "Spanish" mahogany. The vogue of gilding, painting, and carving prescribed the use of soft-wood for much elaborate furniture of this era, and many of the magnificent marble-topped side-tables of the period were constructed of pine.

Sculpture was an important decorative adjunct in the larger houses, necessitating the provision of niches, pedestals, and brackets for the reception of marble groups and busts, which were everywhere displayed symmetrically and with consummate effect.

Early-Georgian furniture was upholstered with the large-patterned Italian cut velvets and silks, the vast importation of which induced John Lombe to undertake, about 1715, his perilous adventure to Piedmont in search of the secrets of manufacture, which he successfully transferred to Derby, bringing Italian workmen to prosecute their craft in the picturesque old silk-mill which is still an ornament to that town.

(*To be continued.*)

Property of *Percy B. Meyer, Esq.*

MARBLE-TOPPED SIDE TABLE.
Of carved soft-wood, painted and gilt.
c. 1730.

MARBLE BUST OF A ROMAN EMPEROR IN AN ARCHITECTURAL SETTING.
At Chiswick House, Chiswick

The Practical Exemplar of Architecture:

A Carved Wood Chimneypiece, *c.* 1725, from the Old Rolls Office, Chancery Lane.

Colin Campbell, Architect (*c.* 1675-1734).

CARVED WOOD CHIMNEYPIECE, *c.* 1725.

From the old Rolls Office, Chancery Lane.

Colin Campbell, Architect.

Another chimneypiece, also of carved wood, from the same building, was illustrated in THE ARCHITECTURAL REVIEW, July 1920, when some particulars of the Rolls Office, commenced in 1717 and completed about 1725, were given

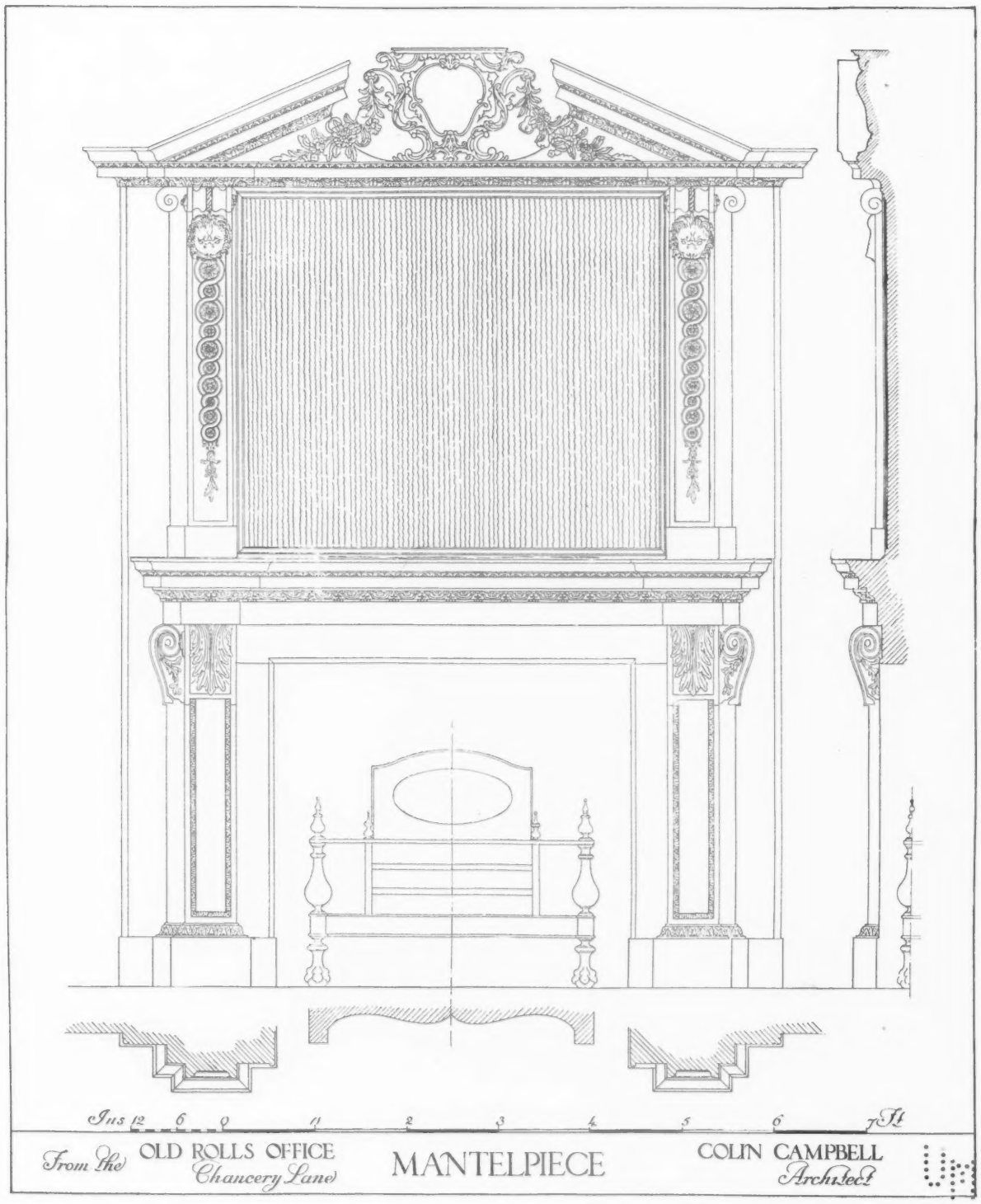
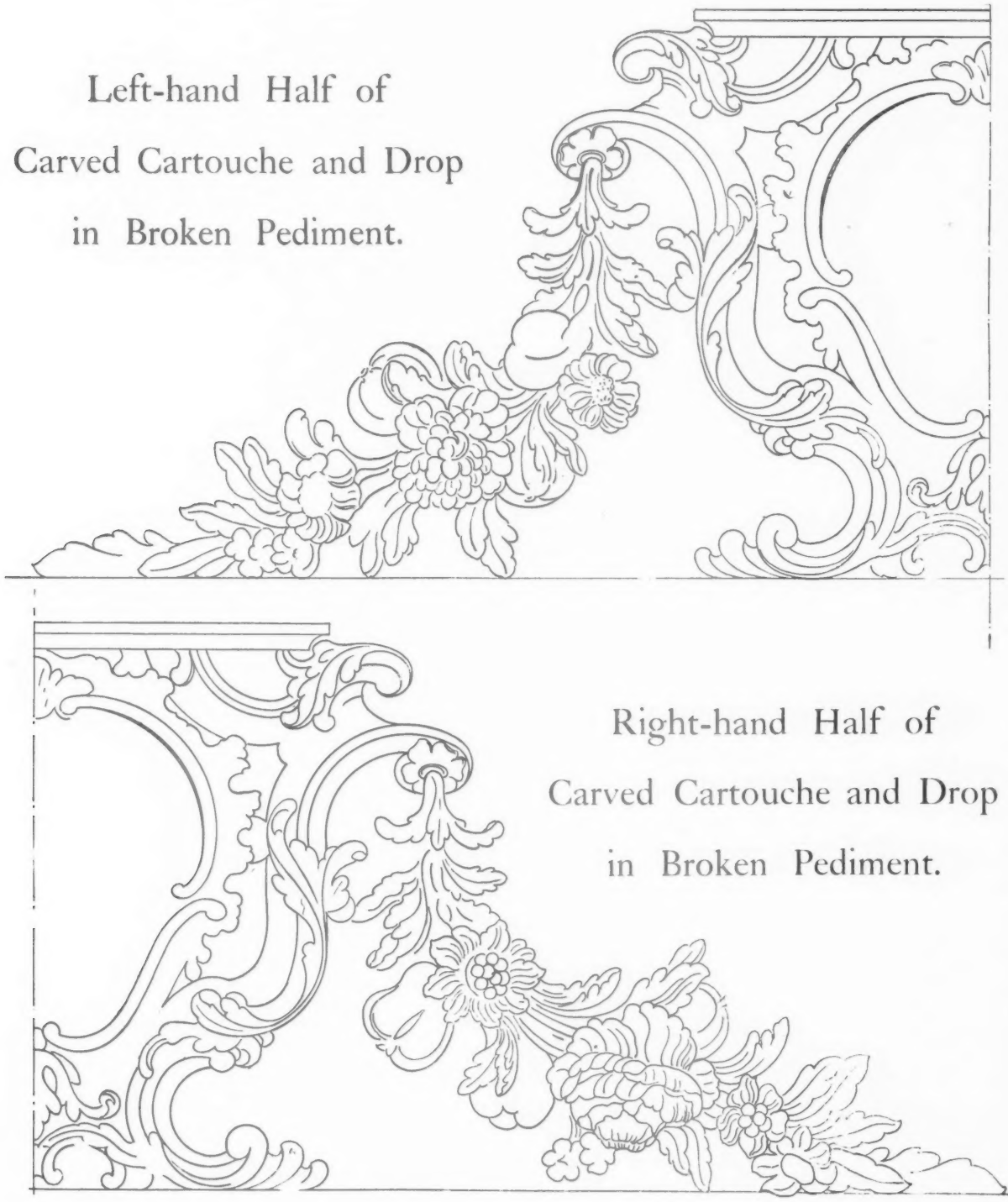


Plate VI. September 1920.

CHIMNEYPIECE FROM THE OLD ROLLS OFFICE, CHANCERY LANE.

Measured and Drawn by Christopher J. Woodbridge.

Left-hand Half of
Carved Cartouche and Drop
in Broken Pediment.



Right-hand Half of
Carved Cartouche and Drop
in Broken Pediment.

Details of Carved Wood Chimneypiece.

From the Old Rolls Office, Chancery Lane.
Colin Campbell, Architect, *c.* 1725.

Measured and Drawn by Chris:opher J. Woodbridge.

Publications.

Glimpses of Old Village Life.

Villages can be observed from so many points of view that naturally there are several different ways of writing about them. Mr. Sidney Webb and Mr. Rowntree would write of them sociologically; Dr. Round would trace their origin historically; Professor Adshead has given a delightful sketch of them from the point of view of the designer and town-planner. In the book now before us, as in his previous volume on "English Villages," the Rev. P. H. Ditchfield combines all these interests in a popular account in which the interest never flags, the author knowing when, like a good lantern lecturer, to introduce a fresh slide.

His little book on "Old Village Life" is instructive and entertaining—the former without boredom, the latter without vapidity. His very considerable scholarship sits upon him lightly, and he has the exact measure of the general reader's capacity for assimilation.

In his first chapter Mr. Ditchfield gives a brief account of the earliest inhabitants of these islands—the so-called Neolithic men, who built Stonehenge some 3,000 or 4,000 years ago—the dolichocephalic or long-headed people, dark of complexion and short of stature, who in these islands were tending sheep, milking cows, driving plows, "before the Israelites left Egypt, four centuries before the siege of Troy, eight centuries before Rome was founded, and a thousand years before the battle of Marathon." Then came the brachycephalic Celts with their bronze weapons; a later Celtic invasion being that of the Belgæ, who were here when the Romans came. Traces of the presence of these races are extensive; and on this point our author relates an interesting personal experience. "A few years ago," he writes, "I was lecturing on rural antiquities to a village audience, and I exhibited some views of flint implements and other treasures. This fired the imagination of some of the ladies present, who set to work and discovered many similar objects, then found some Roman tiles and tesseræ; and this led to the finding of a Roman villa of a very interesting type, which was duly excavated under expert guidance, and a museum was built by the generous gift of Viscount Hambleden for all the treasures and Roman relics that were unearthed. Thus a very useful crop grew from a very small seed." Earthworks, we are reminded, are extraordinarily numerous in England, and a very large number remain to be explored.

Why are our villages found where they are? Some of them were founded by Neolithic folk, but probably most of them were founded by the Celts. In choosing the site, accessibility to water was the prime necessity. "Hence they fixed their habitations on the banks of a stream, or where perpetual springs bubbled out from the hills, or where ponds or lakes seemed likely to supply their needs. Sinking wells belongs to a much later period. Hence we find that ancient villages always nestle beside some bubbling brook or stream, though they generally avoid the banks of great rivers like the Thames, fearing the floods that would overwhelm them." We may conclude, the author supposes, "that the germ of the village was the farm, and everything else about it the result either of the natural development of the farm itself, or of institutions introduced from the outside, the water supply, however, being for a long time the dominating factor." Another deciding factor would be the quality of the soil, and as this would be ascertained experimentally, existing old villages represent, as Mr. Ditchfield observes, the survival of the fittest.

Much that is interesting is said about so-called Roman villas—a term that the author, following Mr. John Ward, considers to be a misnomer. It would appear that in Roman times the estate was the villa, the residence on it being the villa house. Having dealt with the village in Roman times, Mr. Ditchfield describes the Saxon village, and thence proceeds to a no less interesting account of villages after the Norman conquest; and later chapters deal successively with the village church, manorial holdings, and village life in succeeding centuries from the thirteenth to the nineteenth.

Copious but carefully chosen illustrations complete the interest of a book that fulfils in the most pleasant way imaginable a very valuable function.

"Old Village Life; or, Glimpses of Village Life through all Ages." By P. H. Ditchfield, M.A., F.S.A., etc., Oriel College, Oxford; Rector of Barkham, Berkshire. With Forty Illustrations and Plans. Methuen & Co., Ltd., 36 Essex Street, W.C., London. Price 7s. 6d. net.

Economics without Tears.

Inexplicably enough to the initiated, most persons still shun economics. Little do they dream that, for a certain type of mind, there is no study that is half as fascinating. Mr. George W. Gough is authentically sealed of the tribe of true believers in what the outcasts and the heretics have branded as "the dismal science." In his hands what he reveals of it is decidedly not dismal, though we have not much faith in the capacity, or at all events in the willingness, of his chosen audience to assimilate the truths that, by clearness and simplicity of statement, he renders so easy of apprehension. In successive chapters he explains what the formidable phrase "political economy" really means when stripped of the conventional trappings with which its professors ordinarily love to encase and disguise it; discusses its principles and methods; sets out a few fundamental truths about commodities; enumerates the more important factors of production; descants on the advantages and drawbacks attendant on the division of labour; explains what capital is and what it does; and further expounds, with the light touch and copiousness of example and illustration that are possible only to a master of his subject who is free from pedantry, such ordinarily (and often quite gratuitously) intricate subjects as the organization of industry, the mysteries of "marginal unit" in buying and selling, rent, wages, interest, banking, competition, and the principles of taxation. It is a very illuminating little book, affording lucid instruction on matters with which many of us are but poorly acquainted and most of us are densely ignorant. Whether or not the particular audience for which these "dinner-hour studies" were provided have turned a deaf ear to them, it is very certain that most professional men who do not happen to be engaged in banking or on 'Change—take architects as an instance—will be exceedingly glad to get hold of so plain and so sound an exposition of things that they ought to know. To them we can confidently commend Mr. Gough's excellent booklet. It ought to achieve many and frequent editions.

"Half-past Twelve: Dinner-hour Studies for the Odd Half-hours." By George W. Gough, Sometime Exhibitioner of Balliol College, Oxford. London: Sells, Ltd., 168 Fleet Street, E.C. 4. Price 1s.

Identifying Timbers.

A very opportune and quite important contribution towards the better knowledge of timbers comes in the form of a slender pamphlet which, however, is packed with information. Every architect knows how difficult it is to distinguish with certainty between varieties of timber that, while they may closely resemble each other in externals, may differ seriously in their internal economy. This book, with its plain descriptions in parallel columns of trees that may be mistaken the one for the other, and its plates showing photographic sections of the timbers of which the identity is most commonly confused, is, despite its unpretentious bulk, a really valuable aid to the study of a subject with which architects and builders ought to be much better acquainted than usually they are.

"A Guide to the Identification of our More Useful Timbers." Being a Manual for the use of Students of Forestry. By Herbert Stone, Lecturer in Forestry (Wood). Cambridge: At the University Press. Price 7s. 6d. net.

A New Timber Manual.

The title "A Manual of the Timbers of the World" is rather terrifying. It suggests a work more stupendous than any one man would care to undertake to produce. But the author has wisely limited his scope to "all the timbers encountered in commerce," including some that are comparatively new to the European markets. It is reassuring to learn from his preface that in compiling this volume he has used the practical experience of more than forty years' work in the timber trade. This assurance lifts his book clean out of the category of the mere pen-and-ink botanist, whose manuals are often overweighted with useless academical learning, by which the man who goes to the book for practical guidance is usually overwhelmed and bewildered. On the other hand, books written by "practical men" are apt to be destitute of scientific details, or, what is worse, inaccurate in them. Mr. Howard strikes the just middle course between these extremes. Having obviously a considerable knowledge of botany, he turns it to good practical account, giving us practice tempered with science. The result is a manual that seems to be thoroughly informative and trustworthy. It is copiously illustrated, mainly from photographs. A section on the conversion and preservation of timber, and another on specifications and conditions of contract, are followed by Laslett's indispensable tables, which, again, are succeeded by a useful treatise on the artificial seasoning of timber. We should suppose the book to be of the utmost value to timber-users.

"A Manual of the Timbers of the World: their Characteristics and Uses." By Alexander L. Howard. To which is appended an Account by S. Fitzgerald of the Artificial Seasoning of Timber. With upwards of 100 Illustrations. London: Macmillan & Co., Ltd. Price 30s. net.

An American Artist of the Forties.

Now that W. P. Frith is again coming into fashion, an article on a kindred spirit, E. L. Henry, N.A., is very opportunely printed in the August issue of "Scribner's Magazine" (New York, 597–599 Fifth Avenue; London, Constable & Co.). The author of the article does not draw this parallel, and she seems unaware of Frith's revived vogue. Or perhaps she does not take such trivialities into account. To her, Frith and his works may seem to belong to the day before yesterday, and that would utterly condemn them in the eyes of one who would seem rather anxious to be recognized as belonging to the day after to-morrow. Consequently she is full of large-hearted pity for the artist whose fatal misfortune it was to belong to an earlier generation.

"In 1841," she says, "there did not exist in America what one could precisely call a fashion in art. So far as æsthetics went, a calm and static period was over the land, and into this period, in South Carolina, on 12 January of that year, Edward Lamson Henry was born." His art education was got in Philadelphia, in New York, and in Paris, where for a while he was a pupil of Courbet's. On this our author makes the strange comment: "The technique of painting he learned, and learned thoroughly; but his æsthetic principles seem to have remained throughout unchanged." What are "æsthetic principles"? And if they are really principles, why should they not remain unchanged? But perhaps the lady does not regard principles as basic eternities and verities, but only as modes and fashions; in which case her pitying attitude towards an artist who did not keep up with the fashions is quite explicable.

What is really pathetic is the narrow view of art which regards it as being subject to the whim and caprice and mood of the moment. Why the author pities Henry for sticking to his "æsthetic principles" is fairly evident from this passage in her article: "It was not long, however, before another new movement, and a yet more powerful one, again changed the fashions in art. This was the Impressionist Movement, with its introduction of the spectrum and the scientific use of colour in painting. The old Hudson River School with which, although he did not actually belong to it, Mr. Henry was closely allied, was fairly beaten from the field." And it would appear that "what E. L. Henry supremely gave us has, in a sense, nothing to do with art at all"—we cannot help interpolating, not with art as the lady seems to understand it. Mr. Henry gave us, she adds, "not a contribution to art itself, but the unconsciously rendered portrait of a nature as beautiful as it was rare." In his pictures "the soul of a child seemed always there revealed, and written large for all to see and love. Life was transmuted into a richer thing to those to whom this tender personal vision came." We have all heard this sort of alleged criticism before, and are tired of its patronizing air. "Yes, he is a dear old man, but he cannot paint"—or preach, or act, as the case may be. The examples with which the article is illustrated reveal Henry as a man of fine personality, indeed; but what is more to the purpose, he was able to suffuse the most commonplace subjects with the tender and gentle feeling with which he regarded them. Consequently his pictures are not the mere transcripts that the lady would have us believe. They show a delicate impressionism which is more rare and more faithful to art than the Impressionism with a capital I which the lady seems to regard as the ruling fashion; the vital difference between the two being that the former endures and the latter is merely a passing phase—if, indeed, it is not already passed. One is grateful to the author for drawing attention to E. L. Henry's very interesting work; but really her tender pity for his being hopelessly out of fashion is entirely superfluous.

School of Architecture, Liverpool University.

The newly issued prospectus of this flourishing school of architecture gives a complete description of the courses for degree and diploma on which the Royal Institute of British Architects has recently agreed to exempt successful candidates from their Final Examination for Associateship with the exception of a short paper on Professional Practice. The autumn term begins on 5 October next. Professor C. H. Reilly, M.A.Cantab., F.R.I.B.A., O.B.E., has resumed his position as head of the school, and Mr. L. B. Budden, M.A., A.R.I.B.A., who so ably "carried on" during Professor Reilly's absence on special war work, is now Senior Independent Lecturer and Studio Instructor. Professor L. P. Abercrombie, M.A., A.R.I.B.A., is again at the head of the Department of Civic Design.

CATALOGUES & TRADE NOTICES.

Small Memorials.

A pamphlet issued by E. J. and A. T. Bradford, with whom is associated F. T. Bush—"an artist, a sculptor, and a firm of craftsmen," as the pamphlet designates them—shows a few designs for little memorials. As explained in the foreword, the aim has been to produce small artistic works, wall tablets, triptychs, and the like, embodying dignity and refinement, and suitable for church or school, chapel and vestry, village institute, regimental mess, public library, office, or workshop. Low-relief sculpture has been adopted, and the artists have aimed at simplicity and good proportion, with strong character in the lettering. In this aim they have, as revealed by the specimens of their work shown in their booklet, succeeded admirably, especially in the lettering, which is exquisitely simple and beautiful. A copy of the pamphlet can be had on application to Messrs. Bradford at 62a Borough Road, London, S.E.1.

"Gunite" Wall Construction.

A leaflet reprinted from the "Canadian Engineer," and circulated by the Ingersoll-Rand Company, whose London offices are at 165 Queen Victoria Street, E.C.4, describes a new system of "Gunite" wall construction which is being used in America "to lighten the burden of the present shortage of lumber and brick." Many advantages are claimed for this system, which is fully described and illustrated in the leaflet, for which application should be made to the address given above.

"Rebuilding England in Concrete."

Under this title Messrs. Winget have issued a circular drawing attention to the fact that housing on the concrete-block system has made immense strides since the Ministry of Health altered the building by-laws in order to give freer scope to concrete construction in England. Liverpool is having no fewer than 2,500 of its new houses erected on these lines, largely with the "Winget" outfit. Sheffield's scheme includes 1,147 houses, the whole of the internal walls of which are being built with "Winget" blocks and slabs. The same system has been adopted at Bournville, as part of Messrs. Cadbury's new housing scheme, as well as at Walsall, Tilmanstone, Bullcroft, Chepstow, Hardwick, Bulwarks, Sedbury, Braintree, Brighton, Linthwaite, Hastings, Dormanstown (Yorkshire), and the Metropolitan Railway Country Estates at Wembley Park, Neasden, and elsewhere.

Heating and Cooking.

The National Radiator Company, Ltd., of Hull, whose London showrooms are at 439 and 441 Oxford Street, W.1., have issued an illustrated leaflet describing the patent apparatus which they have named the "Ideal Cookanheat." It is claimed for this apparatus that it combines the advantages of a coal cooking-range and the cheerfulness of an open fire with the cleanliness and healthfulness of a hot-water warming system. It will warm, all from one fire, two or three rooms besides that in which it is fixed, as well as supplying hot water for domestic uses and heat for cooking. It is so constructed that a boiler surrounds three sides of the fire, and thus ensures economical use of heat that with ordinary stoves is wasted. An important feature of the apparatus is a special hot-water cylinder, which contains a double radiator for indirect supply, and is so arranged that either the half or the whole contents (thirty gallons) can be heated, according to requirements. At option, a normal hot-water supply on the ordinary direct system can be fitted. The vendors urge that the apparatus is particularly suitable for houses containing two or three bedrooms, and therefore commends itself for adoption in housing schemes. Where these radiators are installed, the saving on the consequent omission of flues, grates, and overmantels, the vendors say, will nearly cover the cost of the installation. The pamphlet may be obtained at the addresses given above.

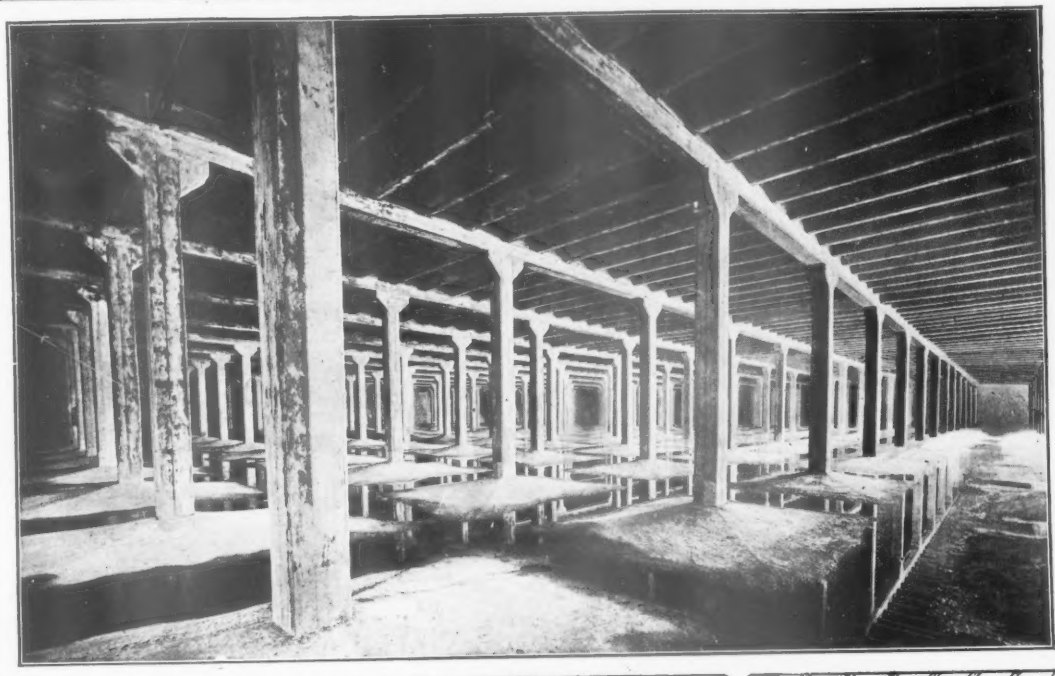
Electric Fires and Vacuum Cleaners.

A leaflet issued by the General Electric Co., Ltd., Queen Victoria Street, London, E.C., illustrates a selection from their "Magnet" art metal electric fires—the Brackley, the Stanley, the Edgerton, the Derby, and the Ellesmere. All are of elegant design and finish. The same firm have just issued an illustrated list of their vacuum cleaners, known respectively as the Little Briton, the Pulvo, the Econo, and the Apex. The first-named is a box-type machine; the Pulvo has a frame constructed of light steel angles, and an outer casing of lightest aluminium; the makers recommend it especially for cleaning large rooms, garages, and motor-cars. The Econo is of the compound turbine type, and is made in two sizes, both suitable for heavy duty. The Apex is light in weight and is specially designed for household cleaning. A valuable advantage of these electrically driven vacuum cleaners is that the machine can be easily operated by one person.

A Glasgow Catalogue of Lifts.

Messrs. A. and P. Steven, Provanside Works, and 181 St. James's Road, Glasgow (London Office, 10 Charles Street, Blackfriars Road), have issued a finely illustrated list showing a few modern types of the lifts which they manufacture. Most of the lifts shown are, of course, electrically actuated; but the firm manufacture all types of lifts, including high- and low-pressure hydraulic, overhead tank, hydro-pneumatic, steam, steam-hydraulic, belt-driven, and hand-power. In an interesting running commentary on the illustrations, the firm remark that for passenger service the direct-coupled electric lift is now almost universally adopted, and they explain that while the initial cost of an electric lift is greater, the running cost is but about one-fifth of that of an hydraulic machine, the cost of upkeep being nearly the same in each case. For short travels, they state, where high-pressure water is available, the direct-acting type of lift is usually installed, because of its simplicity of operation and low initial cost.

All this firm's electric lifts are fitted with phosphor-bronze worm wheel rims, steel worms, and double-thrust ball bearings, and the gearing is enclosed in an oil-tight dust-proof gear-case. The three principal methods of driving—drum, friction, and traction—are explained, as are the chief types of control—namely, switch-in-car, semi-automatic push-button, full automatic push-button, dual (switch-in-car and push-button), and hand-rope. Controllers and safety devices are also lucidly described; and the booklet in fact gives perfectly clear instruction on all points about which the architect requires definite information when specifying lifts—or, rather, discussing their installation. On all points about which the architect would require satisfaction this booklet is delightfully explicit. Drawings show the sizes of lift-wells required to accommodate specified sizes of cars, as well as the head-room required, and also the room wanted for the machinery. To this valuable feature there is added an interesting series of photographic views of important buildings in which this firm's lifts have been installed. These views include a double-page plate of the Royal Infirmary at Glasgow.



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Chronicle and Comment.

Salient Features of the Month's Architectural News.

Westminster Abbey.

More than £100,000 of the £250,000 required for the reparation of Westminster Abbey having been subscribed, the work has already begun. There was, in fact, no time to be lost if the Abbey was to be preserved, and what is being done is of vital necessity. A beginning has been made on the two western towers, where scaffolding is now being fixed.

R.I.B.A. Model Form of Contract.

A Model Form of Agreement and Schedule of Conditions for Building Contracts has now been published by the Royal Institute, from whom it can be obtained, price eighteenpence. It represents a complete revision of the old form, which had been in use since 1903. There are now three rival forms of contract in existence.

The Threatened City Churches.

The London County Council have passed a resolution "deploring the proposal of the City of London Churches Commission to demolish nineteen City Churches," and expressing the belief that, "on account of their architectural, historical, or antiquarian interest, the majority of them should be preserved, and if not required for religious purposes, should be devoted to some other worthy public use."

The Lincoln Statue at Westminster.

In order that the unveiling ceremony should not be delayed, a temporary pedestal was provided for the Lincoln statue—a replica of that by Saint-Gaudens in Chicago—which has been set up in Parliament Square, Westminster. It is to be hoped that the temporary pedestal is not intended as a model for the permanent one. It is too tall, and is rather unshapely; but it will have served a good purpose if it has impressively demonstrated these points.

Proposed Town Hall for Islington.

One of the blessings of local self-government is that it gives each borough a building in which it can take pride and rival its neighbours. Islington Borough Council have instructed their architect to prepare a tentative lay-out for a town hall that they propose to erect on a site recently acquired in Tyndale Place, Upper Street. The site, which comprises an area of about 136,000 square feet, contains many houses which will have to be demolished, and accommodation must be provided for persons dishoused.

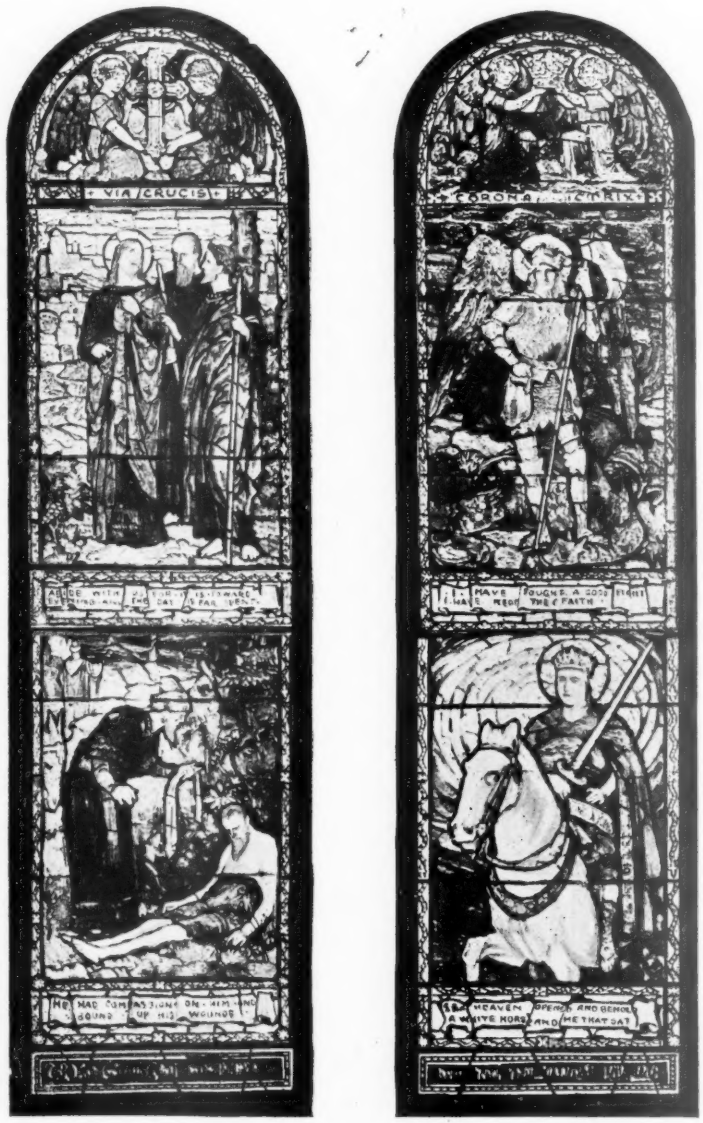
Professional Conduct and Practice.

A code of professional conduct and practice for architects has been prepared by the Council of the Royal Institute. Its three sections relate respectively to (1) Personal and inter-professional obligations; (2) Obligations towards clients; (3) Obligations towards contractors and operatives. Its provisions are advisory rather than obligatory, although such is the power of professional etiquette that few if any of them could be broken with impunity; and their chief virtue is that they deprive the wrong-doer of the excuse that he errs in ignorance. The code was published in the "Architects' Journal" of 11 August.

Stained Glass Memorial Windows.

The parish church of Galston in Ayrshire has been embellished by the introduction of two stained glass windows, the gift of John Littlejohn, Esq., Thornwood, and devoted as a War Memorial in honour of the men who fell in the Great War.

Our illustration has been taken from the first cartoons of the windows, as the glowing richness of colour did not permit of reproduction from the glass direct.



TWO STAINED GLASS WINDOWS, GALSTON PARISH CHURCH, N.B.

From the studio of Oscar Paterson, Glasgow.

The windows are divided into four compartments, in which the subjects are "The Journey to Emmaus," "The Good Samaritan," "Michael Victor over the Dragon," and "The Rider on the White Horse." The subjects practically explain themselves, and the whole is from the studio of Mr. Oscar Paterson, of Glasgow.

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"Builders' Parliament" Crisis.

It might have been expected that trouble would soon arise between the employers and employed who make up the rather fatuously constituted and very clumsily named Industrial Council for the Building Industry, otherwise the "Builders' Parliament." Occasion for contention so sharp that it at one time threatened the existence of the Parliament arose from a report brought up by a majority of the Management and Costs Committee. This report most of the employers on the Committee flatly refused to sign. They could not assent to its decidedly socialistic proposals without entire surrender of their present position in industrial organization, and they drew up a minority report in which dignified remonstrance is accompanied by rational proposals for reconstruction. After a heated debate, the rival reports were referred to the regional areas for consideration and comment.

London University.

The Senate of London University shows no eagerness to close with the Government's offer of a site in Bloomsbury. Lord Dawson of Penn's letter to "The Times" on the subject may be taken as explaining the reason of their reluctance. He considers the Bloomsbury ground "a cramped site in a densely populated area intersected by main thoroughfares, the ground so costly that expansion in the future would be prohibitive; no open spaces, no residential life. . . . At Kenwood the University can grow and expand into a wider usefulness, each generation adding its contribution." He maintains that the Senate cannot be swayed by financial considerations, and that the Government should accept gracefully the judgment of the Senate. Lord Dawson's views have been traversed by Mr. M. J. M. Hill in "The Times" of 23 August. From an advertisement on a later page it will be seen that the University has decided to institute, as from October next, an atelier for the study of advanced architectural design.

The Fate of St. Sophia.

The Rev. Walter Crick, of Oving Vicarage, has written to urge that the pressing need for "drastic" structural repairs to Justinian's great basilica should be brought at once to the notice of the Turkish Government. The principal dome, if nothing is done to prevent it, "will, at no distant date, unquestionably fall," a catastrophe which the whole civilized world would willingly unite to avert. At the time of the armistice, it was suggested that St. Sophia should be retaken from Islam, *vi et armis*, and restored to the purposes of Christian worship. Alarming reports on the state of the building suggest the question whether it might not be possible to secure it for Christendom by negotiation and purchase. It is estimated that St. Sophia cost about £1,000,000 in our money to build, and this sum, which would obviously be very welcome to the Sublime Porte, could probably be raised without great difficulty in the course of the next few years if all the Allies combined. It might then, Mr. Crick suggests, be handed over to the League of Nations, to be maintained as a world's thankoffering for peace and as a permanent memorial of all those who fought and died to vindicate Christian ethics against the recrudescence of the old-world theory that might is right.

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St. Paul's School War Memorial.

At a meeting of the Pauline War Memorial Committee it was announced that the total sum hitherto subscribed is £4,113, of which £601 has been assigned by the subscribers to the Chapel Fund, £464 to the Education Fund for sons of Old Paulines and others killed in the war, leaving £3,048 unallotted. It was resolved by the committee that a sum up to one half of the total amount of the General Fund should be allocated to the purposes of a chapel and that the governors be asked to sanction the conversion of the old library into a memorial chapel.

Housing Administrators.

The London County Council have appointed, on the recommendation of their General Purposes Committee, an administrator of their housing development schemes, his duties being to advise the committee of the Council. Mr. G. W. Humphreys, the chief engineer and county surveyor, has been appointed at an extra remuneration of £2,000 a year. Sir James Carmichael has resigned, on account of ill-health, his post of honorary adviser on housing to the Ministry of Health, and has been succeeded by Mr. Forber, assistant secretary to the Ministry.

British Industrial Art.

Organized by the Board of Trade, in conjunction with the Board of Education, with the commendable object of creating a new link between artists and manufacturers on the one hand and producers and the public on the other, the British Institute of Industrial Art, although opened as late as May last, has already met with gratifying success. The King and Queen have paid an extended visit to the Institute's centrally situated premises in Knightsbridge, and expressed their admiration of the numerous and varied exhibition of British craftsmanship in textile, cabinet-making, pottery, metal, glass, furniture, and other trades. Later, Sir Hubert Llewellyn Smith, Chairman of the Council of Governors, received the Masters, Wardens, and Courts of Assistants of a number of the City Guilds, and personally invited their co-operation in making the Institute's aims known to the members of their craft. The Institute affords a convenient opportunity for designers to exhibit their work, and for manufacturers and retailers to see it. An important feature is their Information Bureau, which has been organized with the general object of acting as a labour exchange, clearing house, and directory for the world of industrial arts, and provides practical data on all topics—technical, economic, artistic, and educational. Provincial and travelling exhibitions will be organized.

UNIVERSITY OF LONDON.

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An Atelier will be opened in October in connection with the BARTLETT SCHOOL OF ARCHITECTURE at University College.

The Atelier will be under the direction of Professor A. E. RICHARDSON, F.R.I.B.A., assisted by Mr. JAMES BURFORD, A.R.I.B.A.

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